

MASTER OF ARTS BY RESEARCH

A practical research inquiry into somatic informed dance education; the design and making of a movement sourcebook for UK dance undergraduates

Neea, Charlotte Jaleh

Award date:
2014

Awarding institution:
Coventry University

[Link to publication](#)

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of this thesis for personal non-commercial research or study
- This thesis cannot be reproduced or quoted extensively from without first obtaining permission from the copyright holder(s)
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

A Practical Research Inquiry into Somatic informed Dance
Education; The Design and Making of a Movement
Sourcebook for UK Dance Undergraduates.

Charlotte Jaleh Neea

A Thesis submitted in Partial Fulfilment of the University's
Requirements for the Degree of Master of Research

2014

Abstract

This study looks at the educational alliance between Western Contemporary Dance and Somatic Practices through practical investigation and Scholarly research. The outcome of this study has been to produce a working document or 'sourcebook' to illuminate shifts in Dance Education from traditional, instructional approaches, to open facilitation. Specifically, this research project offers a new tool for teaching and a companion critical commentary within current approaches to Somatic informed teaching.

Operating through mixed mode research, the inquiry, combined case-study groups, questionnaires, literature reviews and self-reflective helps form the production of new resources for a prototype movement sourcebook. Key practitioner's and experts in the field who inform this study include; Sylvie Fortin, Miranda Tufnell, Chris Crickmay, Glenna Batson, Jill Green and Sandra Kerka, who help outlines the beneficial attributes of Somatic informed Dance education. Each of these offer informed perspectives on the possible gains and challenges to be found, exploring both the positives and negatives of the alliance between Somatics and Dance.

Specifically, the sourcebook's central focus is to recognise and produce material which reveals interplay between anatomical awareness and creative application, designed for UK Undergraduate use. Influenced by Body-Mind Centring© and The Skinner Releasing Technique™, the study focuses specifically on the Somatic application of poetic language, imagery and the body systems.

Contents Page

Chapter 1: Introduction and Insight: Mapping the foreground

- 1.0 Introduction to the Study
 - 1.01.1 Key Practitioner's
 - 1.01.2 Contextualising Plans
- 1.1 Project Outline
- 1.2 Professional and Academic Setting

Chapter 2: Frameworks and Methodological Plotting

- 2.0 Prologue
- 2.1 Dance and Somatics: A question of Alliance
 - 2.11 New Appreciation and Supporting words
 - 2.12 Shifts in Dance Education
- 2.2 Sourcebook Intension
- 2.3 Research Manifestation
 - 2.31 Subjectivity and the Setting
 - 2.32 Effective Investigating
 - 2.33 Learners and Teaching Styles
 - 2.34 Stages of Research
 - 2.35 Interpretation and the Student
 - 2.36 Considering the Variables

Chapter 3: Underlying Principles and Approaches Identifiable in Somatic Movement Education (SME) and the Benefits and Challenges of Somatic Informed Dance Education.

- 3.0 Introduction
- 3.1 Somatics and Dance: Friend of Foe
- 3.2 Tracking the Somatic Path: Martha Eddy
 - 3.21 Glenna Batson
- 3.3 Somatic Standards
 - 3.31 Insight into the work of a Somatic Movement Educator
- 3.4 Summary of the Distinguishable features of Dance and Somatics
- 3.5 Differentiating the Subjects: A Dance of Somatic Movement
 - 3.51 Historical Influence: An Overview and Artists amidst the Past
 - 3.52 Historical Influences into Today's Action
- 3.6 Benefits of Somatic Informed Dance Education: Jill Green
 - 3.61 A Supporting Perspective: Glenna Batson
 - 3.62 A Secondary Standpoint: Sylvie Fortin

Chapter 4: Reviewing Existing Resources for the Study of Creative Dance Practice, Reflecting on Somatic Practices.

- 4.0 Introduction
- 4.1 Resource Review

Chapter 5: Commentary and Findings

5.0 Introduction

5.1 Reflection of Case-study Individuals through Developed Teaching Practice

5.2 Commentary: Blip Assimilation

5.21 Blip to the Test

5.22 Analysis of Findings

Chapter 6: Conclusion: Tributaries and Vessels

Bibliography

Appendices:

Appendix I

Appendix II

Chapter 1: Introduction and Insight: Mapping the Foreground

1.0 Introduction to the Study

This study is situated within UK Higher Education and is concerned with developments in the application of Somatics Practices¹ to Dance Education. To date, there have been ongoing debates within this field as to the merit and effectiveness of a Somatic informed pedagogy (Fortin, 2005) (Eddy, 2009) (Batson, 2007).

It has, over the last twenty years become more significant to investigate and dissect the ways in which Dance is taught at Higher Education. There has been an interest to question the teaching approaches applied at this level, for instance, the debates around traditional, aural and linguistic methods to tacit knowledge that respects the whole of the sentient, embodied learner. The query of validity as new subjects have aligned and crossed-over is also subject to questions and debate.

This project therefore seeks to offer a practical investigation of current Undergraduate Dance Education in the UK, in order to develop a useable prototype sourcebook to support studio, technical and creative development of the Contemporary dancer. The aim is to devise a sourcebook which reflects changes seen in Dance Education today, specifically, the alliance of Dance and Somatic Practices. In doing so, this thesis will reference The Skinner Releasing Technique™ (SRT)², Body- Mind Centring© (BMC)³ and Experiential Anatomy.

1.01 Key Practitioners

¹ The meaning of Somatics is the field which studies the soma: namely the body as perceived from within, first-person perception, the human being as experienced by him/her from the inside (Hanna, 1986). Thomas Hanna books include: *Bodies in Revolt: A Primer in Somatic Thinking*, 1985; *The Body of Life: Creating new pathways for Sensory Awareness and Fluid Movement*, 1993; *Somatics, Reawakening the Mind's Control of Movement, Flexibility and Health*, 2004.

² The Skinner Releasing technique (SRT) is an approach to teaching Dance, movement and creative process. It was developed from the early 1970s onward by Joan Skinner. Since then it has become more significant influence on Dance training and creative practice, as well as on leading choreographers and Dance makers across the world. In SRT in the studio, spontaneous movement evoked by guided poetic imagery, enables creative and easily accessible exploration of technical movement principles such as multi-directional alignment, suppleness and suspension.

³ Body-Mind Centring (BMC) was developed during the 1970s by Bonnie Bainbridge Cohen. The practice integrates movement re-education and hands-on re-patterning. The work is based on the rich and varied sources of anatomy, physiology, kinesiology and developmental principles.

Understanding the differences and similarities in the approaches to movement education between the two subjects, Dance and Somatics is central to the design of the sourcebook. An example of this can be seen in the different appreciations of 'restoration and activity' across the two subjects; Somatics welcomes balance in these areas, whereas, too often Dance can overlook restoration for activity. This can be seen in Batson's, 2009 study 'The Somatic Practice of Intentional rest in Dance Education, Preliminary Steps towards a Method of Study'. The current study also considers the needs for further empirical investigation and reveals the positive effects of learning in an integrated⁴ context which highlights how Dance and Somatics are suitably matched for the self-directed, reflective student. These ideas are presented in this companion thesis which sits alongside the prototype sourcebook. Some of the similarities shared between the pairing of Dance and Somatics and Contemporary Dance Education, have already been voiced, in the educational work of writers, such as, Dance professor and teacher, Jan Erkert, 2003, whose practice and research has focussed on the application of Somatics to Dance Education in HE. Along with those who have provided new perspectives in the Dance and Somatic world, such as, Professor Sylvie Fortin, 1995, who has researched this subject for a number of years for Dance teachers and students.

The empirical work of Professor Sylvie Fortin is greatly relevant as Fortin is an experienced teacher, facilitator, writer and researcher. Her work continues to explore the role of Somatics in Dance Education and offers secure ground for this project. Two specific studies which are useful for this research have included: 'The Interplay of Knowledge and Practice in Dance Teaching: What we can learn from a non-traditional Dance teacher', Dance Research Journal, 1995, and also, 'Three Voices: Researching how Somatic Education informs Contemporary Dance Technique Classes', Research in Dance Education Journal. Here, Fortin offers an extensive outline of the history of Somatics applied to Dance while simultaneously detailing the challenges yet also the benefits this can bring. Her research also suggests that Somatics can influence knowledge transfer and acquisition during Dance technique sessions. The study informed the present research as it established findings which showed that the specific use of language adopted by the three practitioners (Lord, Long and Fortin), as well as their own practices, each effected students. This helped to show that Somatics Practices can give Dance teaching vital language for learning. It is relevant to note that the type of specialist language used in Somatic Practices is different from, or outside the usual lexicon found in Contemporary Dance. This type of language is more open-ended and suggestive. Developing on from Fortin's insights, this project is also interested in tracking the role of language in the teaching of creativity/composition/improvisation within a Somatic informed Dance curriculum.

⁴ 'integrated practices' refer to and presents ideas and knowledge not as isolated disciplines, but, layered, multiple features from several practices.

The Principles of Somatics aligns ideally with Dance education as it raises awareness of key bodily structures, useful for Dance artists. For instance, Somatic learning, as seen in BMC and in SRT can develop skills such as, proprioceptive and kinaesthetic awareness and, 'quiet body listening' tasks can enhance co-ordination, balance, body confidence, ease and flow. Some key texts which align with such ideas are as follows: Batson, G and Schwartz, R, 2007, 'Revisiting the value of Somatic Education in Dance Training Through an Inquiry into Practice Schedules', Fortin, S, 2005, 'Dancer' Application of The Alexander Technique'.

1.02 Contextualising Plans

Since the Judson⁵ era of Dance and movement in the 1970s and subsequently, the developments in Dance across the twentieth and twenty-first centuries, the ways in which Dance is taught and understood have changed. Specifically, there has been a shift towards questioning the dancing body and Dance as predicted on formal qualities, as Claid, 2006, notes. She notes that part of this shift has included 'successful rejections of convention' which has allowed for new possibilities within the realms of Dance.

This project seeks to critically understand key areas within the current education pairing of Dance and Somatic and seeks to offer analysis of existing handbooks already available within this context. Similarly, reference to artists within the field, writers and interviews with teachers in the field helps hypothesise approaches to devising new work around this area.

The prototype sourcebook hopes to shed light on a specific area of Dance and Somatic Education and Higher education and this is different to those handbooks already available. The sourcebook shares a belief that there is an overlap between the creative and the technical, and by creating and reflecting upon varied sources, for instance, the use of scores and improvisational stimuli, students may develop knowledge of their anatomy and Dance body.

1.1 Project Outline

⁵ Judson Dance Theatre was an informal group of 19 dancers who performed at The Judson Memorial Church during the 1960s in the USA, key artists included: Yvonne Reiner, Steve Paxton and Deborah Hay and Judith Mackrell- author of 'Out of Line, 1992. (This book deals with and introduction to modern Dance and aspects of change which led to New Dance).

To summarise the aims of this project can be identified as follows:

Aims

1. Critically analyse the leading handbooks⁶ available in Contemporary Dance and Somatics with a specific focus on selected texts commonly used in Higher Education teaching.
2. Identify and discuss leading artists and practitioners within the fields who apply a Somatic approach to their teaching of Dance at Higher Education.
3. Explicate key movement principles common to Dance and Somatics and the current methods of integration drawn upon in Dance Education.
4. Establish new sources with specific educational approaches for a prototype sourcebook
5. Theorise, make apparent and outline the role of teacher as facilitator when working in this context.

Objectives

1. Historically locate/situate the application of Somatic practices to Dance Higher Education.
2. Establish an individual practice grounded in studio work, reflective writing and scholarly research.
3. Produce a prototype sourcebook for Higher Education Dance Education, offered as a part of the Final Thesis.

1.2 Professional and Academic Situating

As an Undergraduate during 2008-2011, my direct experiences have informed much of this research and given reasoning for the production of this sourcebook. When working a yearlong duet during my final year, both my partner and I went through a range of experiences when trying to create innovative ideas for our piece. The book by Tufnell, M and Crickmay, C, 2004, 'A Widening Field', and

⁶ My study refers to the prototype book as a 'sourcebook' because it is not advocating itself as a guide to a specific outcome, nor a book nurtured around one practice. It is a collection of scores, poems and ideas which have been developed myself. Some through participatory case study groups and some is material already in use, thus, 'sourcebook' (a collection of various sources) is the appropriate title for this prototype book. Other books I have noted as 'handbooks' to recognise that there is a difference in the content, design and approach of other existing 'handbook'.

the work of artists such as, Florence Peake⁷ and Dance, Movement Therapist and choreographer, Cecilia Macfarland⁸ was of great stimulation for working together as a pair and when exploring soloists.

Currently there are only limited texts which offer Higher Education, Undergraduate students workbooks formulated specific for this level of study. For example, two books which are utilised at this level, 'Body, Space Image' and 'A Widening Field' are arguably aimed at a more experienced audience. The explicit outcome of this project is to identify strategies for developing and guiding students into ownership of improvisation, harnessed largely through language play in the prototype sourcebook. The sourcebook draws on the use of specialist language to make understanding the body accessible for the reader in that they are encouraged through language to explore. This can be seen on 'Sensing Skin'.

The next Chapter continues with an overview of the Methodology, outlining the processes and methods of working within the field of Somatic informed Dance Education as it exists today. Chapter three goes on to discuss both the approaches identifiable in Somatic informed Education along with the benefits and challenges of SME and Dance as it exists today. Chapter four offers a review of existing and current handbooks already available in the field of Dance and SME and the final Chapter, 5, gives the written commentary and findings for the 'Blip Sourcebook' (Blip) from research with students and this is followed by the conclusion.

⁷ Florence Peake's work is situated within an interdisciplinary context and has trained in Dance and has a background in painting. Her work embraces the use of drawing, painting and sculpture and introduces text and poetry in various performance settings. Peake work is influenced by The Skinner Releasing Technique as she is a facilitator of this and she has worked with various choreographers, filmmakers and performance artists such as, Gaby Agis, Joe Moran, Katie Coe, Sally Dean and Miranda Pennel. Some of her works include 'Paper Portraits', 2010 and 'Duets for Objects', 2008.

⁸ Cecilia Macfarlane has a Dance background having trained at The Royal Academy of Dance. Today she is known for her work in the community as she celebrates the uniqueness and individuality of each dancer. In performance work Cecilia is curious about expression and her work is very influenced by her studies with Joan Skinner, Helen Poyner and Deborah Hay.

Chapter 2: Frameworks and Methodological Plotting

2.0 Prologue

The short questions beneath have appeared throughout this research when designing the sourcebook and have been queries I have asked myself as a mover and teacher.

What stimulus urges a response with movement?

Can I be moved by imagery, sound, instruction, a task or puzzle?

What kind of learner am I? What kind of mover am I?

*

2.1 Dance and Somatics: An Educational Alliance.

As noted in Chapter one, the subject of teaching Dance, specifically within Higher Education, has seen vast developments since the Judson era of movement in the 1970s. Thanks to the pioneers of this period⁹ it is arguable that new language for teaching Dance was born, along with a totally reformed understanding of the moving body in relation to Dance and Body-Mind practices. The idea that Dance education can be enriched by Somatic Practices¹⁰, 'Somatics' is a term coined by Thomas Hanna, 1976 (Somaticsed, 2012) that is central to this investigation along with other relevant influences such as, Authentic Movement Practice¹¹, which have each fed into the developments seen within Dance Higher Education today.

⁹ Members of the Judson era- Steve Paxton, Trisha Brown, Jessica Cargill, Lucinda Childs, Phillip Corner, Judith Dunn, Malcolm Goldstein, David Gordon, Sally Cross, Deborah Hay, Fred Herko, Tony Holder, Meredith Monk, Aileen Passloff, Yvonne Reiner, Carolee Schneemann, Jen Scoble, Elaine Summers, James Waring (Doran, 2012)

¹⁰ Somatics is a term defined by Hanna (1983) as 'The art and science of the inner-relational process between awareness, biological functions and environment, all three factors being understood as a synergistic whole'.

¹¹ Authentic Movement Practice was pioneered by Mary Whitehouse during the 50s, an experienced mover, derived from Graham and Wigman, the practice was further developed by her student Janet Alder. Authentic Movement aligns with psychotherapy, Somatics and Jung and is rooted in expressive Dance on a personal and creative way. It specifically involved allowing movement to arise from within, concerning impulse and free expression without judgement. The practice also involved witnessing one's own sensations. Channels of perception in Authentic Movement Practice are tracking or proprioception, sensation (the senses), emotion and images (Carroll, 2011)

The significance of working with both Dance and Somatics has subsequently reformed how the dancing body is perceived and how it is investigated choreographically, in exercises and in exploration. This can be seen in shifts from desired aesthetics to a deep engaged understanding of how the body moves in relation to one's own autonomy and the whole self. The whole self is a term understood in Somatics which is largely developed when moving and working with the body and mind simultaneously.

2.11 New Appreciation and Supporting Words

Since the educational shifts in Dance Education a new appreciation of why and how we move has been opened to examination and subsequently the role of learning and its approaches have developed together. This idea can be seen supported in the work of Claid, E (2006) who's book states 'students have a voice...they find their won movement expressions...we can trust their intelligence and nurture their bodies through'. The book also sheds light on the historical implications which affected modern Dance into the new Dance era and shares ways in which dancers have 'let go' of aesthetic movement into grounded, process led work. This idea that educational shifts in Dance or Education have seen an altered perspective of why and how we moves (also associated with the moving body) can also be seen appreciated in the Master research by Fernande Girard, M.A Thesis, 'An Inquiry into the Experiences of Professional Contemporary Dancers Studying and Applying The Alexander Technique to Dance'.

The data from this study revealed changes in the dancers' perception of how things should look and feel as they went through various movement explorations, as well as change in the language they used to describe what was happening with them. The descriptions went from describing what they were experiencing in their body parts to description of what they were sensing and experiencing globally (Girard, 2005)

This type of research is also supported by the work of Sylvie Fortin, particularly in paper 'Dancers' Application of the Alexander Technique', 2005. Here Fortin is investigating how dancers may gain benefit from different approaches to learning, i.e from a Somatic standpoint, moving away from traditional technique classes, giving students time to develop 'a more co-ordinated use of the self' (Fortin, 2005)

2.21 Shifts in Dance Education.

It is true today that many Dance courses taught in Higher Education value and integrate the foundations of many Somatic practices such as, Body-Mind Centring™ (BMC)¹², The Skinner Releasing Technique¹³ and the Feldenkrais Method¹⁴. This further highlights and reveals the progression seen within Dance Education when we consider its original placing in Physical Education and in orthodox modernistic forms of aesthetic Dance¹⁵. The emerging nature of the classroom setting and classroom techniques has meant that the role of the teacher and the approaches to learning need to continue to shift and develop. Such shifts reflect directly to a move away from instructional education into facilitation and this has constituted to the nurturing of interpretive skills in the learner as well as non-traditional Dance teaching in education. The Paper, 'What we can Learn from a Non-Traditional Dance Teacher' written by Dance Professor Sylvie Fortin in the Dance Research Journal 1995, offers insight into this phenomenon, where, for example, she discusses the nature, content and communication of instructional tasks explored through case study participant, Martha Eddy. Some responses from Eddy reveal her feelings on the potential in discovering oneself in movement and how this can be achieved with less emphasis on 'ritualising someone else's movement' (Fortin, 1995).

2.2 Sourcebook Intention

As stated earlier, a central feature of this research project is the creation of a useable guide or sourcebook for Dance students in UK Higher Education with an aim to support and facilitate a post-modern perspective of movement investigation, creative play and performance ideas. The book specifically focuses on Undergraduate application and does so by highlighting three key areas of the body systems to be explored, the anchoring bones, presence of the skin and muscles and their

¹² Body-Mind Centring is an integrated and embodied approach to movement, the body and consciousness. Developed by Bonnie Bainbridge Cohen, it is an experiential subject based on the embodiment and application of anatomical, physiological, psychophysical and developmental principles, utilizing movement, touch, voice and mind. Its uniqueness lies in the specificity with which each of the body systems can be personally embodied and integrated, the fundamental groundwork of developmental re-patterning, and the utilization of a body-based language to describe movement and Body-Mind relationships.

¹³ The Skinner Releasing Technique (SRT) is an innovative approach to Dance and movement training developed by Joan Skinner in the early 1960s. SRT uses image-guided floor work to ease tension and promote an effortless kind of moving, integrated with alignment of the whole self. Tactile exercises are used to give the imagery immediate kinaesthetic effect and spontaneous movement is frequently evoked. SRT smoothly integrates technical growth with creative process (SkinnerInstitute, 2011)

¹⁴ The Feldenkrais Method is named after its originator, Dr. Moshe Feldenkrais, a Russian physicist, Judo expert, mechanical engineer and educator.

It is a form of Somatic Education that uses gentle movement and directed attention to improve movement and enhance functioning. Through this method, you can increase ease and range of motion, improve flexibility and co-ordination and rediscover your innate capacity for graceful, efficient movement (The Feldenkrais, 2012).

¹⁵ UK Higher Dance Education can be seen in several institutes including Coventry University, Derby Technological University, Chichester University, Edge Hill University and Chester University.

leverage. These areas are highlighted because they can act as a solid foundation for Undergraduates to build on from and also link to features in SRT and BMC. It is in my opinion that these areas are key training subjects for the Undergraduates in terms of allowing for a way to understand fundamental Dance/Somatic skills, such as, grounding, support, awareness, dynamics and visualization. The sourcebook explores the three themes mainly through specific language and aligns with the releasing ethos of SRT in its application of vivid imagery tasks and inspiring art work.

The sourcebook is informed by BMC and this can be examined in its systematic approach in outlining the sections as 'Skin, Muscle and Bone, however, the books philosophy and overall feel is also aligned with SRT as it weaves language (poetry), imagery and a feeling of the integrated self throughout the whole text.

The resulting sourcebook is designed as inspiration for movers, covering a range of different sources including scores, poetry, tasks, images and guided exploration. The book differs from existing handbooks as it is nurtured for the Undergraduate and is interested in creating a sourcebook that supports and encourages links between technique and composition.

The project aims to create and offer new ways to enhance self-knowledge at this level through the pairing of Somatics and Dance. This idea is central to Mary Whitehouse and Janet Alder's Authentic Movement Practice which promotes self-awareness, a feature which Blip research has investigated and promoted.

2.3 Research Manifestation

The hands-on and empirical nature of the current research sits alongside some of the Dance Education research conducted by Fortin as her work seems to explore the nature of teaching Somatics and Dance and their alliance. Her investigations support the idea that the two subjects can sustain one another in the transmission of meaning and acquisition of knowledge in accordance to education in various contexts. Her explorations promote empirical¹⁶ research, in practical ethnographic investigations.

The present research recognises that Dance research in its broader sense, often draws on ethnographic study, highlighted in the foundational work of author Deidre Sklar, seen in the paper, 'On Dance Ethnography' (Sklar, 1991). It is true that the current project is lightly engaged in a post-

¹⁶ Fortin's research blends a range of approaches including practice led and mixed mode.

positivist version of ethnography. In using this term I refer to a broad social study which welcomes balance of theory and practice, where understanding is gained through observation and experiment. In this project this is relevant in many instances, for example, the use of mixed mode research to gather finding and resources. This was appropriate as the study intended to create a variety of small investigations to gain reflection from the learner and this contributes to what sources are suitable for the modified sourcebook¹⁷. This mixed mode of research took form through qualitative inquiry, such as, interviews, case-study groups and also in literature reviews and personal studio exploration and teaching. The study interlinks three key strands of investigation which are: studio study, which has included continued self-practice in areas of BMC and Yoga, Improvisation, The Duet, Contemporary Dance technique and in Dance Therapy. The second strand comes from academic research conducted which has encompassed reviews of academic writing, key books and existing handbooks available in Dance Education today, involving current creative approaches. During development of the present sourcebook an offering of the work was given to students to trial the proposed scores, explorations and studies from other books and amendments were made in accordance with their responses. Similarly, reflective journal writings, research of the history of Dance Education and Somatic Education along with relevant practitioners, philosophers and pioneers of these areas were also examined. The third strand to the investigation was the inquiry which comprised of case study groups of Undergraduate students, interviews with teachers, questionnaires for Undergraduate students and observations of Higher Educational Dance in Universities. Specifically, three students from one of three Universities; Chichester University, Coventry University and Lancaster University, who all completed a task about Blip which acts as the main body of this research.

The study welcomes subjectivity and the case study groups show this as they had a shared theme that participants were Undergraduate students and yet they had varying features within their social standpoints. The idea that subjectivity is greeted further supports the standpoint of this post-positivist research and aligns with the work of Fraleigh who states that 'at the root of our understanding of Dance as a discipline is the subjective, the Somatic or the experience' (Fraleigh and Hanstein, 1999).

2.31 Subjectivity and the Setting

I have considered the ethical positioning of this research, particularly as the study involved human, student participants and University and ex-students, who have ranging backgrounds and life

¹⁷ The findings of this investigation can be found in Chapter 5 of this thesis.

experiences. The varying nature of individuals involved in the research is welcomed and is actively at the heart of the project. To ensure consistency all participants were random volunteers and consented to take part and each University had the same amount of students involved. More specifically, students involved in the main case study groups were all from their second year at University and all were part-taking in University courses which explored some element of Dance and Somatic Education.

2. 32 Effective Investigating

The multifaceted context of the final sourcebook and its features means that a mixed mode of research is the most useful and effective root of investigation in this context. This has included my own studio explorations and study which has formed a large part of the work offered to participant students including; score writing and journal extracts. Practical work in key workshops including Dance Therapy, BMC sessions and my own knowledge of SRT has enabled my individual practice to evolve and speak out through the sourcebook. This can be seen through my own developed language scores, poetry and stimulating word play. The research specifically engages with interpretive investigation and this is effective in this project, a valuable quote supports this:

Dance research can attend to the processual aspects of individual's experiences and it allows us to student the process of creation with the capacity to convert abstract research into concrete form and introduce abstract knowledge from empirical findings (Boydell, 2011).

This idea specifically links to the present research as it relates to the ways in which individuals engaged with tasks and converted their own, memory, meanings and opinions and preferences to given material which resulted in a revealing of their own reality and identity. Some examples can be seen in Chapter four, where tasks are transformed into something meaningful for the participants or a new question, which enabled them to project their own creative idea based on the given source.

My own embodiment is also part of the field and an evident feature of the work as the tasks given to participant, the facilitation of the groups and the preparation has been informed by myself. Similarly, in collecting responses, receiving feedback and evaluating findings, a dialogue between both experiences of facilitator and participant will be exposed. This again highlights the post-positivist angle of the study as it reveals reflective practice. This is arguably a key approach in the teaching of Dance Education today. Focally, my role in the practical research became, as I named,

‘offerer’. My role in the project mainly involved developing ideas for the studio and participants. This included, for instance, interdisciplinary approaches to gathering material; selecting a word, such as, ‘Bone’ and finding as many different resources associated with that word and from this the inspiration for creating a score, image or poem would happen. This for instance can be found in the final sourcebook in the image for ‘presence through the skin’. Another part of my role as offerer was to take existing materials and re-work them, such as, the revealing poem in Blip where I altered language in a current poem. As offerer, I sometimes gave studio participants information or cues about what they are to do, this may have been verbally or written in different situations. Attention to these, verbally and written dimensions, was important as I became interested in the role of facilitator and how instruction can be given in an open way. I did, though, aim and try to maintain my position in the space as neutral as individuals were moving. A presence that allowed them to express without judgement while observing them create.

In the studio I became the gatherer, working and writing, reflecting and talking out loud and sourcing images. Some examples of my own studio explorations include, working with books, whereby I used key texts to find effective language for movement and also using Art. I might take a picture and use the first words which I thought of to create scores. These eventually formed offerings to students once they had been refined, so, in fact what I was requesting students do with the materials given to them was actually emulating my own process of writing, thinking, reflecting and creating. This leads me to an important quote which I sourced about reflection, written by author Perrenoud, 1995. This writing is about the developments of abilities important to teaching, proposing three important stages of reflection, ‘before the action, during the action and post action’. This has been an interesting structure to consider and one I have observed in my practical observations.

2.33 Learners and Teaching Styles

The nature of working with Dance and Somatics means that an interdisciplinary approach to learning has been adopted with varied styles of teaching being shared, be that eclectic or more tradition, didactic or students leading themselves. Although it is true that the main aim of the sourcebook is to advocate students eventually leading themselves and sensing power in their own material.

The pairing of Somatics and Dance has highlighted new ways to reflect and understand core concepts of theory and practice of movement. For example the preliminary research showed that journal writing could promote critical thinking which is supported in paper, ‘A Strategy to Support Student Reflection and Understanding, King and LaRocco, 2008. The sourcebook research opened

ways for students to lead and free their own feelings and experiences without judgement and become reflective practitioner's.

Features from Authentic Movement practice, whereby different types of movers are highlighted, for example, sensory, tracking, emotion and image is also a theme borrowed in some of the practical research. Using such categories as a way of engaging with selected BMC systems (Skeletal, Muscular and Nervous) allowed for varying materials to be used and introduced in the studio research. BMC as a practice draws on Authentic Movement in terms of its notion of self-awareness and consciousness of the mind and body united. This area of work sheds further light on the importance of 'interpretation' in this study and its desire to understand and validate, choice, intention, opinion and meaning.

2.34 Stages of Research

A central feature of the practical work included selecting a variety of scores, created and found by myself and my own experiences as a somatically informed Dancer, facilitator and teacher.

The first stage of the research asked the participants to complete and engage with a given range of scores¹⁸ which varied in context and form, such as, a poem, an image, an extract, text and quotes, they were then asked to reflect on their experiences working the various scores in the studio into a journal. The participants then changed scores which they felt most impacted on them/gave them most impetus to move and create, re-wrote the score in their own way. The final stage of the research process asked the participants to reflect upon their developed ideas. This also formed part of the documentation of the research along with other gathered materials, such as questionnaires and observations. These explanations from participants specifically informed the prototype sourcebook as they actually helped decipher what material was useful for readers and what was not as beneficial. The reflections given also prompted the need for the sourcebook to allow for readers to use Blip as a journal, make notes in the text and encompass reflective practice. Once Blip had been assimilated, research took place at Higher Educational institutes which taught Dance and Somatic studies and the research went out for these case-study individuals to trial; Chichester, Coventry and Lancaster University, were given Blip and asked to take it and explore it. These participants were asked to either work through Blip and select 3 pages at random from any section, or were asked to choose three pages from a specific section, Skin, Muscle or Bone. Once they had completed this they were asked the following questions:

¹⁸ Score: refers to an item which is designed usually for improvised movement and can be both open and closed in nature. This could be a poem, work of art, sculptor written text or voice over/song.

1. What did you find creatively most enjoyable about Blip?
2. What did you find most useful about Blip?
3. What did you find most challenging about Blip?

This was done to gain a broader sense of how ranging Undergraduates respond to the material and also note how the sourcebook was received. Further information is outlined in Chapter 5.

2.35 Interpretation and the Student

The style of research further relates to the interpretive nature of the study and the sense that each person constructs his or her own reality (Walsham, 1995). This can be seen as students were indirectly asked to 'understand' and 'comprehend' ideas and transform concepts into their own reality with their own individual interpretation, highlighting the transmission of knowledge.

Similarities and differences help the basis of the research in terms of how students developed scores and held opinions and what trends could be seen across the participants.

The use of open ended questionnaires again relates to the interpretive angle of the research as my comprehensive skills were actively involved in the analysis of student responses and in the selection of the questions given and the design of the sourcebook.

Therefore, understanding intention alongside interpretation was found in the study as students were requested to make choices from given stimuli and indirectly revealed voluntary and involuntary tendencies and habits.

In working from an interpretive context I have considered that this research reveals on out of an indefinite amount of possibilities and that the research reflects my own teaching and this particular setting and may not necessarily be used to predict the same ideas if repeated. Therefore, I have been mindful that the voices of participants were heard through my personal selection and required documentation apparent of their individual experiences.

This emphasises another strand of the investigation in terms of the transmission of knowledge and understanding. This de-constructive approach reveals the epistemological stance of the study and it is mirrored in the desire to request participants from mixed backgrounds.

The idea of de-constructivism aligns closely with the idea of interpretation and this research context as it allows the participants completing questionnaires and those doing the case study material to approach and contribute their own perspective and their own truth with no right or wrong. In this

way the project has a post-modern approach, particularly as the investigation is willingly subjective. Reconstruction (the development of findings in the moment) has been inevitable as emerging features have appeared; this can be seen in the writing of scores produced by the students including their likes and dislikes.

This idea is supported by 'the fourth generation evaluation' outlined by Lincoln and Guba (Fraleigh and Hanstien, 1999) who states 'shaping's cannot be known until witnessed'. This parallels with some areas of the present study as the final product, the scores and theory of the project were built out of the process. Specifically, the research along with the student's responses discloses new findings and allows the investigation to grow as it goes along. Observations of students working and moving also supports Lincoln and Guba in what is learnt on site cannot be predicted or determined. In this way the research differs from traditional scientific research where a hypothesis is attempted to be proved.

This also leads to issues concerning validity, especially when research is mixed-mode and post-positivist because information will be analysed. This can be problematic, for instance, when interpreting material with multiple realities is can be difficult to critically analyse. In order to alleviate bias in this research, as a solo researcher I have pursued 'peer debriefing' (Fraleigh and Hanstein, 1999) as a means to bring authority to the research. Following suggestions by Lincoln and Guba and Kvale who call this 'A Community of Scholars' (Kvale, 2002)-at the end of the study I met with two individuals who share in diverse Somatic and Dance backgrounds; practitioners, dancers, teachers and artists to help analyse the findings. These are, Jenny Powell and Sheena Taniguchi. As these individuals work with students in this age bracket their feedback was relevant and useful as they could consider the use of Blip having engaged with students. This theory helps bring validity and credence to the research and prevents it becoming predisposed as the ranging backgrounds of Jenny and Sheena offered different meanings, findings and helped give consensus in theorizing the investigation. This mode of validation contrasts greatly from positivist research whereby the methodology requires both a small sample and a large sample to ensure generalization, this has not been necessary for this type of research.

2.36 Considering the Variables

It is also relevant to consider how assumptions and existing materials in the teaching and learning of this milieu can restrict the development of new approaches when fostering an eclectic approach to

teaching and tasks given to participants. I have considered consistencies and inconsistencies in their responses, such as, that each individual has different experiences related to given material and on a different day this may alter. This did however allow for more original ideas to emerge and has given greater potential for the prototype sourcebook, as revealed in the findings (Chapter five). In relation to this, although current handbooks do share some similar ideas proposed in the Blip sourcebook, some of the styles of existing books are instructional seen in older texts, outlined in Chapter four. This has given space for new ideas within movement enquiry and a need to transform the way readers/students/creators engage in light of post-modern, interdisciplinary growth in Dance and Somatic Education.

The following Chapter will explore sources of influence, revealing an educational alliance between Somatics and Dance and the identifiable approaches to teaching and learning in these subjects. The Chapter will also go on to discuss the possible challenges of working within Somatic informed Dance Education and how these have informed and imprinted of the structure, format and content of the Blip sourcebook.

Chapter 3: Underlying Principles and Approaches identifiable in Somatic Movement Education and The benefits and Challenged of Somatic Informed Dance Education.

3.0 Introduction

This Chapter will outline the underlying principles and approaches used in Somatic Movement Education (SME) and go on to outline the possible benefits and challenges of Somatic informed Education. This chapter will consider key practioner's, such as, Martha Eddy; Dance teacher, researcher, Researcher Glenna Batson; Linda Hartley; Feldenkrais practitioner and Dance Teacher Jill Green and Alexander Technique teacher and researcher, Sylvie Fortin, via a literature review of key sources.

3.1 Somatic's and Dance, Friend or Foe?

To many, learning Dance at undergraduate level, the meaning of 'Somatic Movement Education' is unfamiliar and this term, though a defined subject has complicated recognition. It has taken many years for the subject to be accepted yet it still has misconceptions as Dance and SME align. What this project seeks to do is understand the alliance of these subjects, observe the similarities and differences that they have towards the body and create new ways to engage with this. Like in Contemporary Dance, SME deals with improvisation and the Kinaesthetic intelligence of the body, in slightly different ways, SME draws on a specialist anatomical awareness with movements of the body and some Contemporary Dance can work with very technical phrasing of movement, however, we now are seeing more overlaps between the way these subject inter-feed one another and support learning for both Dance Students and SME students.

Somatic investigation was prompted amidst the UK's past focally, the modifications of the nineteenth and twentieth century which resulted in advanced perceptions of the body. Cultural shifts meant that ideas could be explored, recognised in Judo and Pilates which have consequently integrated new practices into the Western world and thus exposing new form of relaxation and body appreciation (Acu-pyschology, 2011).

As stated in chapter one, the pioneers of Somatics introduced an alternative vision of health and the body, one that emphasised and explored anatomical structure, intelligence and spiritual consciousness (Schwartz, 2006).

Pioneers of SME noted that attention to the body, working from a Body-Mind perspective meant a true sense of one's present being could be enhanced meaning everyday life could be eased. Blip also

draws attention to the notion of learning about the body through self-reflective practice, surfacing likes and dislikes and promoting students to write and communicate ideas, in the present. It is true today that 'SME can improve natural control of the body's muscular system, reduces stress gives you more energy and improves psychological functioning' (Massage Therapy and Health Living, 2011) this is further supported in the scholarly text, 'The Power of Dance: Health and Healing, Hanna, J 2007'. Such attributes are also linked to Dance as deeper awareness of the moving body can be awoken through SME, understanding how it moves, relates, changes and is effected by allows for dancers to enhance control and flow on a personalised and attained level.

Considering the impact of SME on Dance and Dance on SME has been characterised by several scholars and their research, for instance, Martha Eddy, 'A Brief History of Somatic Practices and Dance: historical development of the field of somatic education and its relationship to Dance' and Katy Dymoke, director of Touchdown Dance and Linda Hartley author of 'Wisdom of the Body Moving, 1994.

3.2 Tracking the Somatic Path: Martha Eddy

Eddy (2009) is a piece of writing that offers an extensive review of how Somatic education came to be, it includes an extensive literature review and Eddy's personal communique seen in interviews with practioner's Elaine Summers¹⁹ and Anna Halprin²⁰. The paper systematically details a timeline of the life of Somatics so far, highlighting the discoveries and history of practices and practitioners. It starts at the beginning seen in the Feldenkrais method up to the present day and the work of Mark Taylor. This is a useful text to look at for this research as it highlights both the growth of the subject and how it has manifested overtime reaching out and encompassing a multitude of subjects.

Although Eddy speaks from a US perspective it helps to share the broad cultural viewpoint on Dance and Somatics.

For the present research what is most useful and interesting is the way Eddy reassesses the formation of Dance and Somatics, this is reflected when Eddy refers to Martha Myers and her links between modern Dance and Somatics.

¹⁹ Elaine Summers was a founding member of the workshop-group that would form the Judson Dance Theatre and significantly contributed to the interaction of film and dance. She also helped the expansion of dance into other related disciplines, such as visual art, film and theatre.

²⁰ Anna Halprin helped pioneer the experimental art form known as postmodern dance and referred to herself as the breaker of modern dance. In the 1950's, she established the San Francisco Dancers' Workshop to give artists like her a place to practice their art. Being able to freely explore the capabilities of her won body, she created a systematic ay of moving using kinaesthetic awareness. Many of her works since have been based on scores, including Planetary Dance, 1987 and Myths in the 1960s.

Although we are not presented with structures of specific practices the text usefully shapes the collaboration of Dance and Somatics with reference to education, Eddy states ‘Dance and Somatic Education share the same gauntlet: how to study, awaken and even canonize the ‘elusive obvious’. This idea supports the current research which is to create a useable sourcebook which unites creative application and anatomical reference offered as an example of how Dance and Somatics unite educationally.

3.21 Glenna Batson

As seen in the previous source by Eddy, this article reveals the effects of somatic learning and how practitioners initiated elements of the practices: proprioceptive awareness, kinaesthetic awareness and attention to motor skills. ‘Focussed attention to proprioceptive input to augment and refine sensory feedback as the major means of learning smooth, co-ordinated movement (Batson and Schwartz, 2007). And so although this doesn’t link to the creative investigation of the present research what this text does is help highlight how BLIP is a way of exploring and testing this proposition in its design and intension.

In the paper you are able to note the positive effects of training from a Somatic perspective, seen in reflections from case study individuals ‘I felt my body thanking me for allowing it to move in its own way (Batson and Schwartz, 2007). This is also similar to findings outlined in the Chapter 5 of this research.

3.2 Insight into the work of a Somatic Moment Educator

The book ‘The Wisdom of the Body Moving’ by Linda Hartley²¹ shares Hartley’s deep and personal insight into the working of Body- Mind, Centring, revealing ways to differentiate and integrate the mind of the body systems in descriptive and imaginative language (Dymoke, 2004). This is a central feature taken forward to the sourcebook and research study.

The book is a seminal and yet to be replaced as a BMC guidebook. It is one of the first books Hartley wrote, sub-textually supporting that of Todd²² and Jung²³, who revealed connections of Body and

²¹ Linda Hartley has also written newer texts such as, ‘Somatic psychology: Body, Mind and Meaning’, 2004 and ‘Contemporary Body Psychology: The Chiron Approach’ 2008.

²² Mabel Todd (1880-1956) is known founder of what later came to be known as ‘Ideokinesis’, a form of Somatic Education that first came to prominence in the 1930s amongst dancers and health professionals.

²³ Carl Gustav Jung (1887-1961) a Swiss psychologist and psychiatrist who founded analytical psychology. Jung proposed and developed the concepts of the extroverted and introverted personality, archetypes and the collective unconscious.

Mind. In brief, Hartley takes the reader through the potential of life by showing how evolution and human development is a sequential process.

The book is talented in recognising the true essence of the practice in highlighting the notion of the body and the world, creating powerful images through scripted words of the body's origin and beginnings. It is the specific language seen throughout the book which has influenced some of the investigations for the present research. For instance guided questions which allow readers to be curious, such as 'perhaps you could'...'you might like to'..., this non-instructional language is integral to BMC. Body-Mind, Centring as a subject allows a mover to investigate a certain area of the body by drawing attention to its features. The way the language invites you to visualise parts of the body and move has also fed into Blip and the sectioning of its Skin, Muscle and Bone.

3.4 Summary of distinguishable features of Dance and Somatics

On assessment of these sources it is evident that the alliance of Dance and Somatics probes interesting and insightful queries in align with the current research project. For example, what are the skills dancers can develop through a merge of SME and contemporary Dance? The three sources reveal both the history, the science and the distinguishing features of SME and Dance, helping to inform Blip and where postmodern Dance work is moving. The texts furthermore demonstrate the validity of the choices made in the aims and objectives of the sourcebook securing it as Dance-Somatic educational research.

3.5 Differentiating the Subjects: A Dance of Somatic Movement

As we now understand, in reaction to modern shifts, Dance education has explored there application of Somatic practices. Somatics should not be mistake as aesthetic Dance but more a way of operating that relies on awareness, desire and ability to become more self-determining, supporting development of perception, awareness and ease of movement. Placing Somatics together with, or perhaps under the Dance umbrella can be challenging as associations to preconceived ideas of Dance can cause complications and the time needed to develop Somatic understanding can be long. The main difference which one should consider in the conjunction of Dance and Somatics is that SME differs from any traditional Dance pedagogy in its philosophical basis; in the integration of body and mind and personal autonomy. The SME student is encouraged to notice sensation and build awareness emphasizing sensory awareness (paying attention to sensing) over motor action (doing). Focally, how we move is more important than what the movement is (IDAMS, 2009).

3.51 Historical influences: An Overview: Artists amidst the Past

Linking in with the idea that Somatics originates in those curious about the body it is also interesting to consider the growth and timeline since the Dance revolutions of the 1970s.

In the UK the great shifts of the 1970s depicts the spotlight which Dance and Somatics were under during a time of great arise. British collective Dance group X6²⁴ further helped initiate British 'New Dance'. The collective was a pivotal force behind many independently run artistic projects and helped many practitioners get started, for example, Siobhan Davies and Richard Alston.

Since this, much has been impacted, the way Dance is taught, developments in theory and practice, the relationship of artistic teacher and the way in which pupils learn.

Similarly, in the US 'The Judson Church Theatre' saw huge revelations during the 1970s also. The development of Dance improvisation, Dance for Camera and Contact Improvisation provoked huge changes for the future of Contemporary Dance. Central to this was released based movement, techniques which are based on anatomical imagery and emphasizing softness and movement flow.

Mary O'Donnell Fulkerson, fellow at Dartington college of Art, fostered released based technique with Contact Improvisation which went on to influence many other such as Richard Alston's company Strider. Released based movement is now one of the main technical Dance practises offered in the UK in higher education and one which Blip addresses through scoring and improvisation, thus showing the link to how theories have gone on to be explored.

3.52 Historical influences into Today's Action

Today, as Dance Education has emerged from the great acceleration of the late twentieth century and the needs of the twenty first century student have altered, new ideas have emerged. Eclectic teaching approaches which stem from teachers building upon a multitude of methodologies have been encouraged, aside from didactic styles. The demand for such approaches is supported by researchers in education who believe that 'attention should be given to the acquisition of pro-active knowledge that goes beyond 'understanding' to prepare the learner for alert and lively use of knowledge' (Perkins, 2008).

²⁴ X6 was a small collective (1976-1980) including Emily Claid, Medee Dupree, Fergus Early, Jacky Lansley and Mary Prestidge. X6 played a huge role in the birth of British experimental 'new dance'. It was the first independent group to have its own space where it produced performances, classes and a new publication in which they found new ways about talking about Dance. Not only did X6 look to create new choreography, they created new modes of thinking about Dance.

In this way when we align Dance and Somatics in education we are enabling students to experience their learning, transforming the body experience for the Dance student. These subjects together give recognition of the body as a source for knowledge, empowerment and/or resistance to dominant structures and respect of diversity (Kerka, 2002).

3.6 Benefits and Challenges of Somatic Informed Dance Education: Jill Green

As we continue to consider the alliance of Dance and Somatics, the work of Jill Green, researcher and teacher becomes useful. Her paper, 'Somatic authority and the myth of the ideal body in Dance education, 1999, explores these subjects. Although written some time ago, the writing helps share concepts regarding how Somatic techniques help dancers gain ownership of their body.

In the study Green highlights how traditional classes often highlight the objectified image of a dancer, using mirrors, standing in lines and being corrected. The study revealed an obsession with the body as an objective when experiencing a traditional Dance class, through this it raises awareness of Somatic principles and how, over time they can lead to an appreciation of a more liberal acceptance of body image as its philosophies balance rest and activity and reflection and body processes, which can relieve the mental obsession with the image of the body. These features can benefit dancers in gaining confidence, self-esteem, worth and acceptance, later Fortin has developed on these insights. In the making of Blip there has been attention to the open style of language to invite and welcome movers and creators rather than focus on the readers following a manual and sharing the same outcome. The idea is that each individual will reflect upon their own experiences, which may all be different and true to themselves, with little or no focus on preconceptions about the body.

In this way Glenna Batson's paper 'The Somatic practice of internal rest in Dance Education- preliminary steps towards a method of study' gives a supporting statement:

Instead of striving to perform the right or correct movement, the dancer learns to move from an embodied source-fully receptive and responsive to the moment of the movement. Such training is designed to free the dancer from ridged holding patterns or other constraints that bind thought, feeling and action (Batson, 2009.)

In the Green study, Participants in the made comments such as, by reconnecting inwardly, even fitness teachers may incorporate a Somatic approach to an activity than generally brings authority to

objectified bodies' and Green herself quotes Eisner²⁵ who reinforces claims made that alternative paradigms have opened educational research to the notion that there are multiple ways of knowing and coming to know (Green, 1999)- this helps see working with Dance and Somatics as self-empowering.

For the Blip research the study is interesting because it further continues the debate between Dance and Somatics and how they are taught. Although many participants responded with the benefits of SME, Some participants stated that they liked being pushed by a teacher and felt they were working 'hard' and achieving success in control of her body through discipline. The participant Missy explained that Somatic work did not always make her feel better but sometimes made herself conscious and awkward (Green, 2009). In this way, Blip has tried to offer different tasks which can be explored in any order that you pick or choose, this has been deliberately implemented to prevent readers feeling that they must complete a page if it is something that they dislike or do not feel ease doing.

3.61 A Secondary Standpoint: Sylvie Fortin

Sylvie Fortin, like other practioner's has spent decades writing, researching and teaching within the field of Dance and SME, specifically the nature of Dance Technique. The 2002 writing, 'Three voices: researching how Somatic Education informs Contemporary Dance technique classes; Sylvie Fortin, Warwick Long and Madeleine Lord is an example work which helps determine the worth of Somatic education but yet acknowledges it challenges, this true to all Fortin's work. It is perhaps interesting to note that both Fortin and Batson in part draw upon quantative methodology.

The paper helps highlight the differing approaches to teaching Dance but outlines how Somatic learning alongside Dance, positively and directly impacts on the transition and acquisition of knowledge for the dancer. Examples can be seen in the study in the practitioner's use of choice-language when working with students. Like in Hartley's Book, we see Fortin embrace the idea of inviting students to try 'perhaps' ...'you might'... these impacted on how students were able to investigate and challenge material. Choice related language allowed the participants to actively explore which was constructive and productive.

Reinforcing the postmodern idea that teaching Dance has shifted, by the study using the abilities of the three practioner's it is directly involved with team teaching and exposed the participants to different eclectic teaching styles, revealing the clear benefits of working creatively and diversely,

²⁵ Elliot W Eisner is emeritus professor of Art and Education at the Stanford University School of Education

also linking back to earlier quote by Kerka. The practitioner's allowed students to gain responsibility for their own movement and further supports claims about the Feldenkrais method²⁶.

During the Dance technique part of the session the following statement was made 'we are getting to a point where we understand what to do, rather than doing it correctly'. This statement also aligns with postmodern theories of education where students free up their ability to self-discover, reflect truth and comprehension, in doing so, this recognises that self-awareness can aid the transfer of knowledge. 'Transfer is not initiated when the student is facing a situation where he or she would transfer, but much earlier, in the initial context of knowing; therefore, it is in agreement with Kerka who said 'together Dance and Somatics give recognition of the body as a source for understanding'. Kerka's statement relates to and validates the current research Blip in that Blip presents opportunities for the reader to explore to support learning and discovery of a particular theme, i.e Skin, Muscle and Bone. These opportunities enable the reader and creator of Blip to develop reflective and analytical thinking with creative bodily interests.

In this way The Skinner Releasing Technique is also encompassed in Blip with the use of specialist language. Blip uses both poetic and inviting language to promote visualization, sensation and movement stimuli. Blip has taken the language onto another level by suggesting creators draw and move with the image, as seen in The Skinner Releasing Technique. This is also in support of the language findings within the Fortin et al paper. In an interview between Martha Myers and Nettl-Foil, from Bales and Foil, 2008, the following statement is found: 'Somatics, a current moving the river of contemporary Dance'. In this interview Myers concludes that Release Techniques have undoubtedly been influenced by Somatics and that such practices have informed choreography and understanding of the body.

Returning to Fortin et al and the research, the paper suggests that the alliance of Somatics and Dance help tackle issues of touch, the senses and of one's lived experience. In this way the paper has supported Blip as the idea that Dance skills, such as, stretch, effort, lengthening, grounding and presence can be explored through Somatics exploration.

One of the main issues raised through the study is the length of time it takes to develop Somatic sophistication and understanding. Classes of SME are typically longer than one hour and developmental time can go on for years 'it takes concentrated and lengthy time to achieve competence in the Somatic methods (Linden, 1994). This is a drawback of the Fortin research because the lasting effects on the participant's technique cannot be measured. Similarly, in an educational perspective this can be challenging because students of Dance and SME all reach

²⁶ 'The Feldenkrais method provides experiences whereby bodily information about movement patterns and habits gradually surface to allow examination and choice' (Fortin et al, 2002)

different stages of Somatic authority at different times, meaning they respond to its availability differently, this can also be difficult for facilitators.

Such issues speak back to the Blip research as the book addresses Undergraduate Dance Education. Readers and creators of Blip are able to pick and choose sections to complete in their own time; therefore, Blip is primarily intended to be used as a self-study tool for students to support Somatic informed Dance learning that might be happening in the studio. In this way students are responsible for their own learning and interaction with the sourcebook guiding their own learning. Blip might also be found useful as a resource for teachers wanting to plan classes²⁷.

Creativity and perception have been and still are saturated through Art pedagogy and with sensitive teaching; student's needs and desires can be recognised.

Through Somatics and Dance we can learn the value of moving with process and with contextual background and as a student, my experience suggest that the best facilitators are 'those that don't give approval of the individual, but those who can see the individual, seeing themselves' (Neea, 2010).

Some of the clear benefits of working with Somatic informed Dance education include: ownership of the body, help in the transition of knowledge, self-empowerment and creativity, range of movement and less pressure or restriction to meet the demands of archaic Dance stereotypes. This pairing is strength in forward thinking, postmodern Dance movement and SME.

The following chapter will thus explore existing sources of influential research which reveals an educational alliance between Somatics and Dance. Throughout the twentieth and twenty-first centuries, new books have pioneered Somatic informed Dance Education to aid the learner. The following chapter explores the nurturing skill and creativity in the cross over of these fields in published books by established Dance practitioners and educationalists.

²⁷ This use of Blip would form a second stage development in collaboration with a HE focus group of Dance teachers and its full application to this scenario outside the scope of this study.

Chapter 4: Reviewing Existing Resources for the Study of Creative Dance Practice, Reflecting on Somatic Practices.

This chapter will discuss and review existing books which have mapped both the key subjects of Somatics and Dance Education, their styles and written approach and also acknowledge the demand, space and relevance of the new Blip sourcebook. The Blip sourcebook has been crafted to combine technique and creativity through specialist language and imagery and this critical review will highlight ways existing books have integrated such features. Furthermore, the discussed books also allow for explanations about the specific content choices for Blip, including what has been taken forwards into the research. The chapter will specifically consider texts which deal with an integrated practices and creative play while observing the use of language, imagery and structure of texts to give broad insight into what kinds of text are already available in Contemporary Dance and SME. Many Somatic practitioner's, Contemporary Dance artists and teachers have studied new ways of moving and being which throughout the twentieth and twenty-first century have pioneered, challenged and revolutionised the way movement, or Dance is explored. This has enabled new approaches to both therapeutic and artistic subjects such as Dance and given refreshed validity to these areas. This can be seen in Body-Mind, Centring which has emerged into Body-Mind and Emotion (BME) and in performance making by independent artists such as Florence Peake and Joe Moran²⁸.

Writing and reflective analysis forms a large part of the teaching and learning aspect of Somatic informed Dance training. This approach to learning also shows the growth of student-teacher relationships and how new resources are engaged with, theoretical and practical interweave and then feed the timeline of new discovery. Somatic Practices today are enjoyed globally and journals such as, 'The Dance Research Journal', 'Contact Quarterly (A Dance journal which has offered a space for Dance artists to share resources)' and 'The Journal of Somatic Practices' give option for wide spread communication.

4.1 Resource Review

Historically there are several key texts which have helped the understanding of Dance and composition and underpinned much of the technical studio, set work for the learning Dancer.

The 1996 handbook, 'The Dynamic Alignment' written by E. Franklin is another useful text for the present research as the book introduces movement through imagery. The book, a product of work at

²⁸ Joe Moran, artist, dancer and practitioner, work includes solo, 'at once', choreographed by Deborah Hay.

The Royal Ballet School and choreographer, dancer and teacher is credible and although it sits within a modern era of Dance, this text is revolutionary in its very specific approach. Although Franklin maintains more traditional approaches to the writing style the text shares a focused educational purpose in that it is directed to the physical body, specially, alignment. Its anatomical positioning means the audience is broader than just dancers and so, it focusses on technique separate from creativity. It shares the power of imagery alongside movement which has been useful when creating Blip, at times the book is humorous and its style offers new ways for readers to grasp difficult concepts, such as cable cars resembling muscle contraction. In this way I was drawn to think about the title pages of Blip and how they might be themed and fun.

The images illuminate the text and are both doodle-like and in the form of diagrams, balancing structure and play which initiates the reader to construct their own drawings. This is imaginative and inventive for an anatomical text of its time. This text made me want to draw, but I had nowhere to draw and as a note on this text I started to think about what are the different types of books within SME and Contemporary Dance and how I would like Blip to have to opportunity for readers and creators to log and keep ideas, in the moment. This can be seen in Blip where readers are drawn to draw a self-portrait of their skin, reflecting and engaging with self-empowering transfer of perception and knowledge.

Language was also useful to consider in the text 'dangling spine' draws me towards Somatic principles (the Feldenkrais method, The Alexander Technique and The Skinner Releasing Technique). The book recognises that visual aids can support changes in the way one thinks and engages with the body. For Blip and the research with students I was drawn to the idea that images helps students situate themselves in a given context, activate prior knowledge, relate too, remember and imagine (Mirgolia, 2011).

In a slightly different way, but one that focusses much on language and particularly, creative play is the book 'Moves' by K, Bloom and R, Shreeves, written in 1998. The book was born out of collaboration between Bloom and Shreeves and their life experiences as therapists, teachers and Dance researchers.

In this text there is a notable shift in the educational approaches of the Dance book that promotes individual interpretation from the reader, specific to the studio. I was drawn to the lively and fun design and content of 'Moves' as it shares an experiential, therapeutic slant on Dance Education, seen within categories such as, 'moods, memories and dreams, making contact and finding body rhythms'. The different aspects of the book draw attention to the breath, touch and massage which link to Somatic practices and promotes the alliance of Body-Mind principles and Contemporary Dance.

In contrast to the previous book, the entire language of the book adopts a poetic style and an abstract theme to its offerings, showing a more postmodern way of thinking. The poetic language here acts as a bridge between experiential learning in the studio and the creation of a sourcebook which comes from a Somatic standpoint. 'Moves' shows a shift between traditional education and a progressive approach to education which values the process of making rather than the product, for instance 'floor duet-contacting your bones'. All these factors have inspired Blip, particularly the idea that readers can use the pages as seeds for their own construction.

Shifting onward, the work of Chris Crickmay and Miranda Tufnell has been critical in the assimilation of Blip due to its experiential nature, anatomical reference and creative investment. These authors hold Somatic heritage, Tufnell, an Alexander Technique practitioner, Cranio-Sacral Therapist and dancer and Crickmay, a sculptor and installation artist; both contribute practical and academic work to the field, seen at 'The Centre for Performance Research'.

The first book in discussion, 'Body, Space Image', 1993, historically arrived before 'Moves', is a text which illuminates improvisation and the physical setting. Written in 1993 the book predates Franklin's book. Tufnell was seen at the heart of the New Dance community and the approaches to the body, movement, cross-discipline work, Somatic work are found there. Thus, this text harnesses and develops this knowledge, experience and expertise. Essentially, the text has a specific context and background that supports it. The book explores ways of working and ways of thinking about performance that inspire both the student and the experienced artist. It is formed like a manual and more like 'Moves' as it is intended to stimulate rather than instruct and offers lots of differing materials rather than a complete system of working. Therefore, this book reveals a different relationship between technical and compositional while influenced by Release technique and Somatic practices, i.e The Alexander Technique.

For this chapter, it is most interesting to consider the images throughout this text which include, Dance Theatre photographs, Fine-Art, nature and anatomy images which, like Blip, give rich pickings of creative ideas. This text shows an artistic and experiential angle of Dance education as the images act as inspiration for exploring the body, landscape and medium. This shows a leap forwards from other texts, sharing the holistic idea of the body and the world around, arguably this recognition is a key principle of Somatic work. Similarly, Blip shows a relationship between the body and nature through images such as, 'Locomotion' page which is depicted by flocking birds and the use of scores is a valued means of exploration throughout.

The wealth of images in 'Body, Space Image' is a celebration of ways to view and perceive Dance and is exciting because of this. Although there is not a specific theme to the images in the text, they are consistent and meaningful as they have been chosen by the authors' own experiences. The

evocative power of these images has been effective in me making choices for Blip, trialling different scores with participants such as, close ups of bone and bark. As the author of Blip, these images hold meaning to me and those I have worked with, images which we together have found useful in creating.

Crickmay and Tufnell also wrote, 'A Widening Field', 2004, which is usable in parallel to 'Body, Space Image'. In a slightly different way though, this book is interspersed with more theoretical and conceptual context that explains both Crickmay and Tufnell's approaches to practice and is indicative of how their own practice has developed since 'Body, Space Image'.

Widening Field emphasises the importance of one's imagination in harmony to movement and skill and this feature is an element taken forwards in Blip. Blip has been inspired by the inter-disciplinary and layered nature of 'A Widening Field', particularly the way the book nurtures individual responses to the pages and is inconclusive dependant on the reader's viewpoint. It shares a philosophy very true to the Somatic way of working in each individual is welcomed to explore, examine and engage with the tools of both body and mind. The approach to learning again compares directly to more didactic, instructional texts, and means that the text can be explored by various audiences, such as, a poet, a sculptor, writer, dancer or fine artist. This text is not exclusively a Dance education text, although it is drawn upon by dancers.

In the research for Blip, using a culmination of different options for students to trial and error proved an effective means for students to feel comfortable to create. In 'A Widening Field' the reader is given choices to complete tasks or miss out pages and this does not affect its read, after all, the book offers work for the soloist, the duet and the group..

The book is interesting as it uses open scores and yet still focusses in on key and relevant philosophical and scientific information. It highlights key Somatic practices, like experiential anatomy and Body-Mind Centring. Similarly, the Blip sourcebook has also tried to weave in the processes of multiple Somatic practices as an under-current for the educational context of the sourcebook. Blip uses the skeleton of its sectioning from Body-Mind Centring but welcomes imagery ideas from The Skinner Releasing Technique.

The images in 'A Widening Field' are ever changing and show anatomical pictures of cells and outdoor landscapes along with images projecting form and space, such visuals result in a different kind of appreciation of the moving body. The image work divulges the happenings of both the inner and outer body and this allows feelings, emotion and understanding of the integrated self to surface. This is comparable to previous texts where the purpose of the images is purely stylistic, rather than a-part of the working material. The broad use of images in 'A Widening Field' is captivating and

interesting and a similar stance has also been adopted in Blip. In Blip, the reader is given provoking and evocative images to then write a response to if they wish.

Throughout the book there is a sense that the reader is being invited and welcomed to be creative and deepen one's own awareness of choices and presence through intimate decision making and puzzle solving. Subtle questioning prompts are given which nurtures interpretation and shows an eclectic approach to learning. In this way it reinforces theories made in Chapter 3 which speak about the effectiveness of language on student learning and the self-empowerment specialist language can hold, for instance, in Fortin et al.

As we address the educational positioning of this book it helps reveal shifts in Arts Education and demonstrates how modernistic appreciations have altered into valuable heterogeneous approaches to learning.

As I now move towards texts which are rooted very much in the experiential experiences of the reader, the next text which has informed the creation of Blip is 'Sensing, Feeling and Action', published in 1994, written by Bonnie Bainbridge Cohen herself, meaning the contents of this book have been exclusively selected. In a different way to previous scores, this book reveals a collection of different essay and interviews and exercises written for Contact Quarterly Dance journal between 1980 and 2008. Because of this, with the main subject being Body-Mind Centring, it allows the reader to pick and choose useful exerts and different authors approaches while also including articles which the application of BMC to Dance practice is offered.

The book is a literature resource, covering a range of topics, such as, 'perceiving' and 'The Alphabet of Movement' and each paper in the book provides a new way of thinking and new concept, challenging how we encounter the body.

Language in the book is specific and the audience may require some knowledge of the particulates and terminology involved with Body-Mind Centring and Somatic Education. In the research for Blip consideration has been made for the undergraduate offering a glossary of terms including 'improvisation', 'awareness' 'yield' and this has been included to try to ease understanding for the Undergraduate reader as many students arrive at new Somatic words at different times in their movement journey's.

What is also interesting is how BMC is interplayed in different contexts and how different people use it to influence their work and this is also true to Blip as its essence and sequencing of Skin, muscle and Bone are found in Body-Mind Centring.

In comparison to this is Andrea Olsen's book, *Bodystories*, 1998, useful for those involved with massage or touch, therapy, athletes. It is applicable to the dancer as it reveals ways of exploring natural movements of the body. Olsen, an experienced educator, artists and developer of

experiential anatomy provides a text to be used and explored. Later, she also wrote 'Body and Earth', 2006 which is another example of her particular style. With the same Somatic tendencies as seen in 'A Widening Field' and in Hartley's book, this reflects upon a postmodern approach to working with movement and study and the body.

Aligned with the work of Body-Mind Centring, the text gives both insight and accessibility to the form with great awareness to the anatomical body. The images, again, range from body images, nature and anatomical and are used to initiate and prompt visualisation. In Blip the unusual approach to images in Olsen's book has been brought forwards to create a different feel for each page.

Alongside the images is writing, some of which shares people's experiences and reflections around the main text, making pages insightful and reiterating the idea of reflection. These quotations create an on-going dialogue or narrative in the book, a style true to Olsen.

Like Body-Mind Centring the structure of the text is sequenced and categorised. In this instance though, we see 'days' which make the reader feel like they are committed to something ongoing. In the Blip sourcebook, consideration has been taken with regards to the contents as the desire is that readers can follow the sections if they wish.

In Olsen's book we are provided with a self-guided study from a Somatic perspective and as an anatomical guide which compares to 'The Dynamic Alignment through Imagery' where each page is showing the mechanics of the body. Here, the reader is given the opportunity to understand the body through prompts.

The influence of the environment is huge in Bodystories and images of nature are again used to empower and stimulate, the book reaches out to other Somatic practices such as, Rolfing.

In making analysis of the above texts, awareness of different approaches to Dance education and their communication through books has been drawn upon to support the making of Blip. For the present Masters study, the interest lies with how the books reveal language, images, technical and creative aspects of their subjects and how they have worked to facilitate their audiences.

The following chapter outlined 'Commentary and Findings' gives overview of the direct choices made for the Blip sourcebook. This includes an overview to my personal practical research which informed the assimilation of Blip and the direct experiences of participants within case study groups, their responses to questionnaires and the feedback from peer-debriefing.

Chapter 5: Commentary and Findings

5.0 Introduction

This chapter will discuss Blip and its contents while also highlighting findings from student case-study groups and debriefing with teachers at higher education level. The findings within this section relate to case-study groups and questionnaires which have been conducted at Chichester University, Coventry University and Lancaster University. These Universities were carefully selected as part of the study as they are institutions which offer Somatic informed Dance courses and therefore students have some knowledge and experience of the subjects within the research. Some of these courses include 'Dance' at Chichester, 'Dance and Somatic Wellbeing' at Lancaster and 'Dance Making and Performance' at Coventry University. Some of the specific experience these individuals may have range from studies in Dance technique, Choreography, Improvisation and Composition, reading and writing about Dance and contextualising Dance. The students in all three of these institutions study elements of Dance techniques, focally, free, released based Contemporary Dance with some Somatic elements. The courses each study a range of key artists, modern Dance history with practical features including performances work. These are however, some distinctions between the courses which I have selected. Coventry University draws more upon Anglo-American historical tradition, whereas, Lancaster draws more upon the European tradition.

Further to this, I have taught one to one with case study individuals and this had an influence on the research as I consider there to be transferrable knowledge and experiences between teaching non Dance students and Dance students at Higher Education level.

Feedback from Dance teachers who are informed by Somatics Practices, such as, Gemma Collard Stokes and Amy Voris²⁹ have also contributed to the findings within this chapter. As a way of interpreting the responses of questionnaires, case study groups and feedback as it was a suitable mechanism for evaluating the researches usefulness to the identified community of experts.

This chapter has been divided into three key areas within the research findings, this includes:

- A reflection of case study individuals through developed teaching practice
- A commentary of investigated material for Blip
- An analysis of specific findings from participants

²⁹ Amy Voris is trained in integrative bodywork and movement therapy and first encountered Somatic practices through Dance in the independent Dance sector in London. Voris also trained with Lina Hartley.

This way of outlining the findings has helped to place the multi-layered nature of this interpretive study.

5.1 Reflection of Case study Individuals through developed Teaching Practice.

As discussed in Chapter one, the research set off studying and moving material from key texts such as. 'Moves', Bloom and Shreeves and 'A Widening Field, Crickmay and Tufnell, and also with my own journal writing. I was also engaged with reflection of my own Undergraduate study and my experiences in Dance therapy sessions with Amy Voris. This was supported by continual studio practice and teaching which has also formed a large part of this research.

Teaching individuals on a one to one basis enabled me to practise the skill of learning to listen for and to the needs of an individual through movement work. For example, teaching Yoga to individual one who looked to increase flexibility and individual two, who desired strength. Working with individuals in this way enabled me to consider my own teaching practice and style which developing my own Dance and Somatic work. This chapter will explain aspects and features which have informed the creation and practical research for Blip. This includes, open language, how direction and instruction are offered and received, how varying tasks work for different learners and the nature of communication from teacher to learner, or in the case of Blip, from the sourcebook to the reader/creator.

It has been my challenge as a facilitator to develop my own practice to work alongside the needs of individuals and it has been through reflective writing that I have become aware of how assess where individual is in their own journey, where the session is going and how the individual may progress. I have been particularly interested in their awareness of their movement habits and preferences and the areas of potential development. Reflection has thus enhanced and enriched my skills as a teacher and my ability to make alterations for people. This has been fed into Blip through the nature of the sourcebook and the book becoming the reader/creator's own journal.

Although writing scores and creating improvised work differs from structural teaching what I have encountered is a meeting point between the two. Where by Improvisation is intuitive to structure and visa-versa, one cannot exist without the other. Specific to my teaching experiences, here, I found that no matter how I formulated sessions there were always moments which became enhanced by improvisation. At this point I would like to expand on my experiences working with individual one.

Individual one is a 22 year old secretary from the midlands who began taking Yoga sessions recreationally and then wanted to expand flexibility range and felt that Yoga may assist. I have been working with this individual for six months and had an established relationship prior to the sessions.

During one session with this individual, I found they became very detached from the set Yoga material and lost focus, becoming frustrated. I paused and considered what might be most useful for her and how I could respond to her discomfort. I asked her to soften her eyes and visualise that she was in a different space, a comfortable and safe environment. At this point I was reflecting on Dance Therapy sessions which I had taken for a year. I explained 'you can witness yourself as a pulsing balloon and you can focus on your breath'. I asked her about the breath and without prompt, the individual said 'it is sustaining me'. I allowed time for individual one to enjoy just breathing and after some time I asked to move one. Discussing the breath in this way and using imagery allowed her to return to the Yoga poses with more engaged calm focus and attention. This not only highlights one way which improvisation can be encountered and how it can be drawn upon to sustain set work, but the power of Somatic informed creative work. Considering this experience with the work of Crickmay and Tufnell's book, 'Body, Space Image', 1993 (Outlined in Chapter three) clear suggestion and evidence is outlined for the impact of Somatic imagery and this has been taken forwards into the creation of Blip.

In sessions where the individual and I encountered challenge and times where I sensed she needed gently motivating, I was able to see how the process and value of building trust and self-awareness can be developed over time through visual exercises. As I took individual one on a 'breathing journey', my role shifted through from 'peer-teacher' to guider and supporter. Establishing this from my own teaching experiences has been influential in writing Blip. The individual had no experience of visualisation techniques or of Somatic language but this did not mean that a sense of the intention, to enter a relaxed, engaged level could not be found. This approach is supported by the work of Green (1999) referenced in Chapter two whereby she acknowledges that 'effective and helpful teachers were those that included Somatic practices and approaches'. Some of the highlighted areas drawn on in this teaching experience also support comments made by Green that Somatic techniques can not only promote 'inner work' but also help movers gain ownership of their body. This is evidenced in how individual one was able to reflect a deeper sense of awareness and ease within her body. From this, the Blip research was encouraged to draw on Somatic language as an object of investigation to help find way for readers to further gain insight and understanding of their own bodies. This can be seen on page 'Skin play' which is intended to make the reader think about

the size of their own skin. The skin section focussed on specialist language and on page 'Waking' the reader is invited to relate the skin to natural images, such as pencil sharpening's and leaves.

Similarly, I also worked with individual two, a 55 year old who wanted to develop strength and flow through Yoga who I also took one to one sessions with. With this individual I experienced a very different relationship. Individual two, was focussed on the objective and liked to be given specific directions with me acting as the coach or leader and them as the follower. I found that when left alone to work on a training concept, the individual would ask me 'is this right' or become self-conscious, which also drew me to our age and gender differences. To alleviate this, I spent time building trust as a 'trainer' (his preference) praising his progression-which he liked. Individual two had very good understanding of Yoga which meant that he understood the need to rest and restore alongside activity and his training routine became structured, leading into a mild ten minute cooling off period. This was interesting for me as I was able to delve into some Somatic terminology, for example, stretches which I moulded around the six spears of the body, found in BMC (head, tail and the four limbs. I found that I was challenged to build a balanced, very specific relationship with individual two, focally on how we could communicate. As time moved on, I was greeted with his trust to open to more experiential work, such as, hands on, guided work in the cooling down section. In this part of the session I felt it would be useful for him to focus on the different aspects of the body as starting points of the cooling down phase. As we moved forwards I began used script like language to take the individual on a journey of the body, suggesting that he notes changes in the body; attention to temperature shifts, muscular consciousness and the breath. Together we moved this into physical tasks which took time to develop but eventually we discovered body-graphics, working with touch and hands on massage and I would speak about the mechanics of Bone and other bodily structures, building lesson to lesson.

In this was I have been drawn to think back to Chapter three Green, 1999 where we a participant gives the response 'Even fitness teachers may incorporate a Somatic approach to an activity', here I was embodying this.

Working one on one with this individual helped to informed the present research as I was not only reminded of the possible difficulties surrounding embedded instructional teaching, but also, how different people have different likings which links to their own experiences.

In addition to these experiences with individuals, my own studio practice and self-reflective writing has also been a part of the research for Blip. Experiences with Dance Therapist and teacher Amy Voris have supported many of my creative ideas, particularly images, which gave me many ideas for Blip.

Personal exploration has shown me that images are often a result of words that are explored or a sensation that is felt; images enter my thought when the sensory system is provoked. For example, during a hands-on body massage, I imagined myself floating on a bed of petals which led me to think about the skin shedding which moulded into images of sharpening's flaking from my body. This, an image I include in Blip. During sessions with Voris, I was always encouraged to speak about my experiences which I later wrote in my journal, this became a powerful tool for me to keep a check and log of ideas. There was something about my own studio time where I sourced images for Blip via my own experiences which became and felt very authentic and something I have sub- textually wanted to hint at for Undergraduate readers and creators of Blip. In Blip on page 'Sensation of Bone' and 'Sensing Skin', my own studio investigations of experimental anatomy and SRT are exposed and supported by deep studio practice. Kirsty Alexander draws attention to this in 2002 paper, 'You can't make a Leaf Grow by stretching it', 'we do not imagine Joan Skinner's images, we merge with them, and they become another reality'. This thinking is relevant to Blip as the idea is that the images in the sourcebook act as a metaphor for learning about another element, theme, idea, physicality or a possibility. It is relevant to point out, though, that SRT has a very specific understanding of how imagery works, acting as a kinaesthetic catalyst for the dancer which enables them to embody a new or alternative way of moving useful to dancing. From this very specific way of using images, Blip took forwards the idea that poetic imagery allows the dancer to try to become that image in the moment.

My knowledge of SRT and BMC has evolved into my own reflective and experiential practice. In sessions which I have led, I have found my work to be multi-layered, blending different Dance and Somatic knowledge, comprising of emotion led work. My use of non-traditional and non-typical approaches to teaching have included; use of voice, touch, improvisation, techniques, Yoga, Somatics, Contemporary Dance and Released based movement, which supports the idea that 'research in other disciplines shows that a broad knowledge base has an effect on the way one teaches' (Hasweh, 1987).

I first experienced SRT during my studies and within the Undergraduate course at Coventry University and I was able to explore the realms of imagery and movement and the power it possess. I have gone on to be fascinated by its prevailing use of poetic language and scripting words which have inspired many of the scores in Blip, for example, 'Grounding'. On this page I focussed on the sound of words and the way words can help to imply movement and this was designed as a means to lead students into a new level of appreciation, consciousness and awareness. From the original score, the reader is as invited to exchange the 'drum' image to another which has jumped out to then through trialling the score, revealing their own interpretation. This page relates the ground, to,

the skin of a drum and welcomes readers to encounter a deeper awareness of stretch and strength through the floor expressed through imagery; this is an aspect of SRT.

Similarly, BMC was also taught on my Undergraduate course and a subject of great discovery for me. This practice has helped me consider the structure I wanted to adopt for Blip and has also given me vital information about the body, particularly the body systems. As stated in Chapter one and two, the idea was that Blip would share an alliance with BMC. An example of this can be seen within the sourcebook on page 'Touch in Stillness'. This page invites the readers to work with a partner in touch and concentrate on the idea of the breath, as a pair, attending to the sensory experience. This relate to the way touch can be seen to be encountered in BMC which deals with the qualities of tissue, skins, muscle and bone.

Overall, in the studio, I have been engaged in a process of self-discovery and empowerment, a term followed by Jill Green, 1999, with reference to my approach to the body and those I work with.

In the next part of this discussion, a written commentary will help outline some of the choices made for Blip. This is intended to identify the origin and process of the specific pages. I have allowed participants and case studies to makes their own conclusions about the work and this goes against traditional styles of teaching whereby students 'do as they are told' (Stinson. Blumenfield-Jones and Van Dyke, 1990). I have been drawn to counter-hegemonic teaching as a result of working alongside reflection, dialogue and inevitably, Blip. I reference counter-hegemonic (Fleischer, 2009) teaching with regards too; acknowledging that a uniqueness of being human is out ability to work in concert with others which can transpire into educational leadership that is inclusive, equitable, caring and genuinely democratic.

5.2 Commentary: Blip Assimilation

Once I had assimilated Blip, based on my own reflections, observations of classes, my teaching practice and studio work, I initially started developing ideas with Luke Sheppard. Sheppard; teacher and dancer and choreographer and previously studied Dance at Coventry University, helped give his opinions on some of the tasks which I had crafted. The main issue was the prescriptive nature of Blip, how attention needed to be concentrated on not just the material, but, the page layout and spacing of words and images. I have Sheppard scores, reworked them and he would trial in the studio and offer written and verbal feedback. At times I might witness and other times he was alone, this is how initially the sourcebook took shape. Specific exercises such as, 'this is a project' was

created very much from Sheppard's input. I had explained to him, the journal style of Blip and asked him he could offer some specific feedback. When we next met he expressed a desire to collect different items to create from and after discussion we moulded this idea to a collage page. Sheppard also helped with language play and we would speak about what a word might mean to us, for example, 'Revealing' poem score. Sheppard and I decided to choose the word 'Dead-scale' from the poem and each complete a page of associations to it, which was insightful as we shared our similarities and differences. This way of creating material, writing, rewriting and reflecting paid contribute to the how Blip took shape and form. In terms of form, the exact process of making Blip aligned with the way it was intended to be received. Blip was crafted through reflection, scoring and writing from given materials and this became mirrored in Blip. Blip readers and creators are engaged with exactly those features. This element I have found to be useful in texts such as 'Moves', 1998, and 'Bodystories', 2004. However, the Blip source book has been designed so the Dance Undergraduate can track their learning, creations and discoveries in journaling, which differs from these texts.

5.21 Blip to the Test

The final stage of the research involved Blip being trialled by three Undergraduate Dance programmes within the UK. These were Chichester University, Lancaster University and Coventry University. The institutes were requested to assemble three volunteers, looking at students from the second year. This was intentional as it positioned the participants fairly and also meant that they were in the middle of their studies, rather than new or at the end and this is useful because it helps give a more accurate collection of results.

An initial letter was sent out which outlined the study and why I was writing to the student. Clear information was provided, including the project aims and objectives.

The objective was for the participants to each take Blip and read it for a week and familiarise themselves with the sourcebook. One member from each institute was asked to consider only one section, (skin, muscle or bone) whereas, the other participants were asked to consider the text as a whole. This was deliberate as I had questions about the way in which the sectioning and contents of Blip were received, for example, if a reader is instructed directly to focus on a particular area, would that alter the way in which the text is perceived. From there, the participants were asked to choose three exercises from either the entire book, or the particular section and respond to the following questions:

- What did you creatively enjoy about Blip?
- What did you find most useful about Blip?
- What did you find most challenging about Blip?

These three questions addressed my main areas of interest as they highlight the benefits and challenges of Blip from the individuals. There were other, more specific questions which were considered, such as, 'were you able to gain any anatomical information through Blip', however keeping the question open meant that easy comparisons could be drawn upon, linking to the research methodology. It was vital the student participants were able to give individual responses that they could communicate.

5.22 Analysis of Findings

For each University, there were three partakers, those involved labelled A, B and C, this distinguished the role of the participants and also did not personalise them

Participant A and B from each University were asked to read the whole of Blip and participant C read either, Skin, Muscle or Bone as a section.

For this analysis, reflections on each question are offered highlighting any relevant correlations and/or differences between participant's responses. This has been ordered so that each question is considered from different participants perspectives across the different Universities.

When considering Question one, 'What did you creatively enjoy about Blip', personA from Coventry left the following response:

Blip was creatively accessible with lots of different tasks to try; meaning if something wasn't what you liked or wanted to do you could leave it out and focus on other tasks which may be more relevant to you, for example, something you are already working on. I liked drawing and writing because I could see how my work progressed and the book ended up in my own style. I was able to learn about the body through my own process of writing then moving and re-writing as I established my own creative ideas, which was useful .(my emphasis)

The highlighted quote helps to reinforce statements made by Green, 1999, such as, 'There are multiple ways of knowing and coming to know' as stated earlier in Chapter two, the comment implies that person A was encouraged to find their own way of learning using writing which is in

support of the overall intention and desire of the Blip sourcebook. Furthermore, we see this participant express that they made their own style through the book, which is also representative of Blip as the idea was that it would manifest into the reader/creators own journal. The quote from Coventry participant A, was further echoed in the response given from Lancaster participant B, also selecting 3 parts from the whole text:

I found my own way of understanding the body through tasks given and I felt that I gained more as I went off to research and learn about one thing which led me to another and another, Blip was like a tree which grew into many branches for me and what is great is that some else's Blip book could be so different from mine. (my emphasis)

Both myself and peer debriefing partner, Jenny Powell concluded that Lancaster participant B amplified the quote made by Kerka as the reflection acknowledged how their individual process and discoveries would differ from another person's and they felt this was 'great'. In this way the above quotes appear to recognise the idea of individual interpretation which has been a central to the making and intention of Blip. In contrast to this, Coventry participant C (Focussed on one section, 'Skin') offered distinctive feedback about question one:

It was fun to learn about my Skin and not know what I may notice or whether it was right. I sensed I was involved with actively learning and yet 'doing' something creative at the same time. Using the poem, I was able to explore language, movement, reflection and emotion which were insightful. I was influenced to do and read more about the layers of the skin which I went on to make into an experiential Clingfilm Dance and through this journey I established new creative findings about my own body without searching. Blip was creatively fun and a bouncy text which made you want to join into it.

It is interesting that Coventry participant C speaks about what they were able to creatively make from Blip in terms of a Clingfilm Dance, which differs from comments made by those participants who read the whole text. This participant drew attention to the anatomy of the skin which perhaps suggests that by reading a specific section (in this case Skin) understanding was deepened about the subject. This might be because by choosing materials at random an individual may miss out information and exercises whereas by following a section, in a linear mode, a more in depth understanding may be reached. It is also relevant to note that the context of their experience at Coventry University introduces students to the creative possibility of experiential anatomy.

Furthermore, the language highlighted from Coventry participant C, such as, 'Cling film Dance', 'involved actively' and 'experiential' demonstrates awareness of both Dance and Somatic ideas and shows the Blip holds the potential to creatively expose this to readers. This reflection is also in support of the quote made in Chapter two by Martha Eddy, 2002, 'Dance and Somatics share the same gauntlet....' This participant also highlights the idea that discoveries are made without searching for an answer, suggesting that information was surfaced through a process involving attention to changes and shifts, in line with many Somatic principles.

In a similar way, participant C from Chichester shared some useful responses to question two: 'What did you find most useful about Blip?'

I found the way the book customs interesting titles exciting for my own writing, such as, 'This is a set of directions'. I went on to make my own title pages for other tasks such as for Muscle work I made, 'This is a photocopier', where I made a page of photos of my muscles through my skin and that way I could reflect upon my own reflections afterwards and re-use them in the studio.

Participant C from Chichester allows quote by David Perkins to be highlighted, 'Attention should be given to the acquisition of pro-active knowledge that goes beyond 'understanding to prepare the learner for alert and lively use of knowledge'. The response from Chichester participant C, highlights this as they state they used Blip as preparation or food for their own use of the material, linking again to the notion of interpretation and the process of creativity. It is also interesting that aside from the tasks, the actually style and theme has also acted as influence and inspiration for readers and this is insightful when we consider the purpose is for Undergraduate use, which is comparable to other texts that exist in SME and Contemporary Dance Education.

Perkins quote is further supported in a reflection offered by Coventry participant B, (referencing question two):

It was useful not to be held back and instead be able to develop m own findings, the only limit was the task you were being asked to do, but you didn't have to and the pages were more like an initial prompt or something to make you think, you could interpret it and dot it or not do it, to whatever extent you want. It was useful to consider how other books could be enjoyed more without worrying about following exact movements from the paper to the studio and actually trying inter-disciplinary techniques with the process of researching so you would think about your movements.

Here, again, Coventry participant B draws attention to the idea of 'Being prepared for lively use of knowledge' as this participant states they could develop their own findings from pages which prompted them. This participant also goes on to acknowledge the subject of interpretation, which has been a theme throughout and they offer prior knowledge regarding other Dance books. Jenny and I felt this acknowledgment helps show that the individual grasped the notion that Blip was working towards harnessing the individual. This also supports Batson, 2009, 'How one moves is more important than what the movement is'. Coventry participant B found it useful not to be given 'follow me' technique and appeared to like being able to relish the process of sourcing materials and think about moving. Here, there is an awareness made of Somatic principles, 'gaining deeper awareness', 'paying attention to movements', 'listening'; which differ from mainstream Dance understanding. Blip moved away from traditional, linear educational manuals which is understood and highlighted in this participant's reflection.

The final question, 'What did you find most challenging about Blip' is most interesting when considering Lancaster participant A, who offered the following feedback based on exploration of three tasks from the whole text:

I would critically look at Blip from a theoretical perspective in that some of the tasks did seem somewhat juvenile and basic, although it seemed that this was intentional with the simplicity of titles and some of the pages. The Language introduced some Somatic terminology well and was useful to note how it was written alongside with movement-it is not something I have done much of and I did feel like I was learning a new way or approach, however, it might have been nice to see different uses of language and not just poetic style as a lot of the material stayed on one level. I found this type of language at times too specialist and not direct.

The busy pictures made the text fun and helped each page but sometimes I sensed I wanted a style, either no pictures or something which kept the images consistent.

Lastly I wanted to have some more relation between the sections and perhaps a page which gave some academic resources or a task page for this.

This quote gives rich feedback about the way in which Blip has addressed language, Image and the style of the book.

Firstly, the participant draws attention to the style and setting of Blip, it is important to note that the item is a prototype sourcebook and attention to the specific illustrations was increasingly difficult

due to limited time to apply graphics. What is insightful about the feedback here, is the awareness of the use of images within the text, which are realised but perhaps do not meet the needs of this individual. This is further outlined as the participant speaks of the images guiding each page as they suggest they wanted more from the images, perhaps something that linked them stylistically. This also links back to previous participant who was drawn to the title pages. The importance of the layout, style and theme of the whole text is also paramount to its creative success.

What we also see from this reflection is that the participant is new to poetic language and makes suggestions for other modes of language. Although the poetic approach was intentional, aligning with BMC and SRT the feedback is useful because it highlights the query over, to what extent does the reader/ creator need to have background in Somatic practices and focally the Somatic practices of BMC and SRT. Interestingly this feedback was also reinforced by Coventry participant A:

I was feeling that each section could build up to more complicated and challenging tasks which require deeper levels of awareness and maybe lead into one another more with key terminology and a glossary at the end of each section.

This comment is both valuable and interesting as it acknowledges the need for differentiation and although Blip attends to the Undergraduate, it needs to challenge those different abilities. This also links back to the challenges that face Somatics in many environments, that students meet different points in their Somatic and dancing authority at different times. Blip needs to start somewhere and allow for these student readers who require more sophistication, to reach those potentials. To do this Blip could have offered further readings as research tasks or links to existing materials that would challenge them.

The main findings from this collective feedback to questions suggests that as a creative sourcebook, the tasks are useful in spurring ideas in the studio and emerging findings about the body through the pages offered. Structurally and stylistically the participant responses suggest consulting with experts in graphic design and also Somatic and Dance higher education may help to create additional sections offering greater challenge. I would do this by working alongside a keen fine artists as well as making questionnaires for teachers of UK Higher Education in this sector. This could further help extend the creative potential of the sourcebook as indicated by Lancaster participant A when reflecting on what they found beneficial about Blip.

From this Chapter it is evident that some of the beneficial characteristics which students encountered through Blip align with that of the highlighted practitioners. This can be seen with the work of Fortin, 2002, whereby open language was seen to have a positive impact on dancers training. Further to this, the Blip research found that participants were able to gain insight and awareness of their own body and Blip may play a potential role in facilitating the student's creativity. The following Chapter gives an overall conclusion to the findings in the research, such as; the aligning of Dance and Somatics as a beneficial alliance for dancers and movers, an overview to how understanding of where Blip sourcebook fits into existing manuals and books has been made and an evaluation of how the Blip projects parallels other researchers, their investigations and findings.

Chapter 6: Conclusion: Tributaries and Vessels

The objective of this Masters Research project was to create a useable and working document (sourcebook) for the Somatic informed UK higher Education Undergraduate for creative practice. The sourcebook had an interest to offer students material that would support their technical and creative development. The project begun by reviewing existing knowledge and expertise in the field of Somatics applied to Dance education.

These features were achieved through investigations which involved assessment of how Somatic-Dance education has come to be and its growth amidst the twentieth and twenty first century history. A long with awareness of the challenges it has faced as a subject in the context of Higher Education within the UK.

Framing the research as both an interpretive study, which worked with human participants and a project which was multi-layered in its methodology allowed for multiple perspectives to inform the development of Blip. Questionnaires helped transform information from participants about the educational approaches which Blip had invested in, such as, giving students the opportunity to make their own movement discoveries.

A critical literature review of existing sources helped define what books were available and used today in Dance and Somatic education and this helped me meet some of the research project aims. Such as, identifying and discussing leading artists and resources.

More specifically, the three most significant findings of the research can be identified as:

1. The possible advantages for student's technical and creative development working from a Somatics perspective alongside Dance.
2. Generated more information about open-language which can be adopted at HE in Dance and Somatic education which helps/challenges students to gain ownership and appreciation of their own Dance practise.
3. The importance of reflection when developing student's creativity and studio skills which helps to give them ownership of their won Dance practice.

Some of the evidence from existing research offers evidence for the awareness and body-consciousness which can be experienced through working from a Somatic-Dance practice, beginning with Eddy, 2009, who outlines the subjects as the following; 'Each person is guided to pay attention to bodily sensations, moving slowly and gently in order to gain deeper awareness, directed to find

ease, support and pleasure while moving'. Other physical attributes these subjects effectively nurture can be seen evidenced by Batson, 2007 which states that the major means of learning smooth, coordinated movement are rooted in the focussed attention to proprioceptive input and sensory feedback directly experienced in Somatic and Dance education.

Through the study of existing research findings, one is able to place Blip in context. Particularly drawing from Kerka; 'these subjects give recognition of the body as a source for knowledge and empowerment' and 'together Dance and Somatics give recognition of the body as a source for understanding'. In the Blip findings reflections from participants also linked to that of Kerka, for example, 'I found my own way of understanding about the body' and 'I could explore language, movement, reflection and emotion' which acknowledges that Somatics and Dance can broaden a dancers experience. Broaden specifically from the idea that dancers learn repeated moves in a didactic manner to, a way of dealing with choices, the moment and understanding themselves. This is again supported by Fortin, 1995, 'discovering oneself in movement and how this can be achieved with less emphasis on ritualising someone else's movement'. These quotes and the research of these practitioners help to share a specific approach to the body. It is true that the present research and also work from Kirsty Alexander, 2008, shows how important sensorial awareness and the refining of cognitive abilities are in supporting Dance Education. However, what the Blip sourcebook contributes to the field is a specific consideration of what learning resources might look like and what is effective (and not) for the Undergraduate in these subjects. Looking at what Somatic Education means for Undergraduate dancers can inspire and help the development of teaching strategies.

Fortin et al, 2002, is a study which looks at language and the way it can alter the way in which students respond to Dance instruction or communication. This acted as a starting point for the language investigation for Blip. The findings from Blip give suggestion that students find ease through language that invites them to actively create; language that proposes questions, challenges and provokes. Some direct quotes from the Blip research can be seen to evidence this, for instance, 'like an initial prompt of something to make you think, you could interpret it and do it or not do it' and 'using the poem I could explore language, movement, reflection and emotion', showing that not only did the students grasp the way language enabled them to be creative and explore, but, responses suggested they liked it. This links back to point four and five of the initial project aims:

4. Establish new sources with specific education approaches for a prototype sourcebook
5. Theorise, make apparent and outline the role of the 'teacher' as facilitator when working in this context.

As Chapter five indicated, one participant did reveal some challenges with the specific language in Blip, 'I found this type of language too specialist and not direct'. This comment reveals exactly how there are students who feel they like to be told what to do, however, Somatics and Dance Education as a discipline together want to remove this and facilitate self-inquiry and reflection.

Undergraduates previous training will impact on how they are able to 'let go' and develop. Blip and similar resources are useful in this dilemma as they offer a way to further communicate from the student/readers/creators perspective. In this case it was a minority comment from the feedback but one which is also exposed in Greens study with Missy. In many contexts people rely on being instructed through a process or taught something in a didactic way and so this individual may benefit from one on one work with some Somatic principles to support working alongside these principles. The idea of placing the student at the heart of learning and finding methods which may allow students to devise and make their own discoveries is paramount to teaching. In the findings from Blip this can be seen as participants made comments such as, 'it was useful to not be held back and instead be able to develop my own finding's'. This also links to the notion of reflection as a tool for learning. Not only was the Blip book created in a journal way but the questions, and parts of the questionnaires, were all requesting that the participants respond. Blip was successful in revealing a new approach to a sourcebook in that it allowed students to write within its pages and treat it as their own, not to place back in a library. This was effective as seen in student responses, 'what is great is that someone else's Blip book could be so different from mine'. For this project it was interesting to note how the Undergraduate participants responded to reflection s it is a useful way for tm to gather, exchange, log and feedback on thoughts, feelings and ideas.

Although Somatic studies are included in the curriculum of Dance HE programmes in the UK, it has been spotlighted as researchers have continued to look at its application to various aspects of Dance. In order to facilitate the integration of Somatic concepts to Dance education, the Blip project looked at participants, trailing sourcebook which fused many subjects together. While the starting premise of the project was to value the application of Somatic practices to Dance, it did so in full recognition of some of the challenges this alliance faces.

The study found that as its takes years to train a dancer, it may take years to incorporate the complexity of Somatic work into one's dancing; this is highlighted in Chapter three. This reaches out to the subject of 'time' required to develop such awareness. So, Blip is useful because it offers additional means and/or a way for students to start to take independent action of their own ideas, outside of the classroom with no teacher. It supports process (integration of Somatic principles to Dance Education) which requires patience, multi-modal learning and repetition.

Likewise, although Somatics applied to Dance education has evolved, the sourcebook can contribute to the ongoing and continuing questioning of how best to integrate Somatics intelligence with the Dance curriculum.

Other than this the project also highlights the idea of teacher and student relationship, specifically the teacher as facilitator. This can be seen in the 'one to one' teaching with case-study individuals, meeting the needs of those people and supporting their growth. Language in Blip helped to vary communication and opened up the opportunity for students to become their own facilitator. In this way the Blip book aimed to open students up to self-study.

Although the research has been useful in developing new material and a new approach to a journal sourcebook, there are limitations to the research.

Firstly, the participants involved with the 'Blip to the Test' were all in the second year of University and although were mixed gender and ability they were all the same age. In a future inquiry it would have been insightful to broaden the experiment with a bigger cohort and different ages to gather more data to use or dis-guard with regards to Blip. Developing ideas from the current nine participants means that this study is a projection of their realities and this could be seen to be effected by other variables, such as, the particular week, the University training, the time or their mood. It is therefore true that if the work was given to a different set of students, the research may conclude differently as the nature of writing itself is subjective. It may have also been interesting to trial the sourcebook with students on varied programmes who have more varied approaches to choreographic/technique, some perhaps less Somatic or improvisational to see how student participants respond. Relating to this it would be interesting to bring together a focus group of teachers of HE to discuss reflections of Blip.

Although this type of research and the varied methodological approaches do encounter issues surrounding validity, the approaches have proved effective.

This study is most helpful in understanding how participants in Dance are making sense of their experiences, focally, revealing the desires, likes and dislikes of present Undergraduates in relation to creative play and this has helped to sustain the amalgamation of a sourcebook in terms of current Contemporary Dance Education.

Looking to the future, the project will go on to be reworked and re-written with the hope for a final document to be offered to Universities as a tool for working in the studio. Other elements from the given feedback will also be addressed, such as a further reading page and more challenging sections. The feedback also suggested that more consideration needs to be amplified towards the style and themes within the text and is also something that will be considered.

The project itself is an example of work which helps highlight an area of research which would benefit from further research. Specifically, how Somatics practices bear on Dance education and Training. The current research is valuable to the body of research available as it is specifically referencing Undergraduates. Although there is existing work which relates to this project, the curriculums under discussion are not in the UK and often do not go as far as to consider how these different approaches in the classroom might benefit from or necessitate different types of supporting texts or learning sources.

Bibliography

- Bales, M and Netti-Foil, R (2008) *The Body Eclectic*. University of Illinois Press
- Bloom, K and Shreeves, R (1998) *Moves: A sourcebook for ideas for body awareness and creative movement*. Routledge
- Blom, L and Chaplin, L (1982) *The Intimate Act of Choreography*. University of Pittsburgh
- Buckroyd, J (2000) *The Student Dancer*. Dance Books Limited
- Cohen, B (1994) *Sensing, Felling and Action: The Experimental Anatomy of Bdy-Mind Centring*. Contact Editions
- Claid, E (2000) *Yes?No! Maybe...*Routledge
- Crickmay, C and Tufnell, M (1993) *Body, Space and Image*. Dance Books
- Crickmay, C and Tufnell, M (2004) *A Widening Field*. Princeton book co pub
- Erkert, J (2003) *Harnessing the Wind: The Art of Teaching Modern Dance: Human Kinetics*
- Fleischer, L (2009) *Counter-Hegemonic Teaching: Counter-Hegemonic Perspectives for Teaching Social Studies, the foundations, Special Education Inclusion, Leadership and Cultural Studies and Education*. Sense Publishers
- Franklin, E (1996) *Dynamic Alignment through Imagery*. Human Kinetics
- Fraleigh, S and Hanstein, P (1999) *Researching Dance*. London: Dance Books Limited
- Hanna, T (1985) *Bodies in Revolt: A Primer in Somatic Thinking*. Free Person Press
- Hanna, T (1993) *The Body of Life: Creating New Pathways for Sensory Awareness and Fluid Movement*. Healing Arts Press
- Hannah, T (2004) *Somatics, Reawakening the Mind's Control of Movement, Flexibility and Health*. Da Capo Press
- Hartley, L (1995) *The Wisdom of The Body Moving: An Introduction to Body-Mind Centring*. North Atlantic Press
- Jordan, S (2006) *Striding Out, Aspects of Contemporary and New Dance in Britain*. Princeton Book co Publishers
- Kaltenbrunner, T (2003) *Contact Improvisation: With an Introduction to Modern Dance*. Myer and Myer
- Lain, D (2011) *Heidegger, Art and Postmodernity*. Cambridge University Press
- Mackrell, J (1992) *Out of Line: The Story of British New Dance*. Dance Books Limited

Mchouse, C and Olsen, A (2004) *Bodiestories: A Guide to Experimental Anatomy*. UPNE

Book Review

Briginshaw, V (2001) *Dance, Space and Subjectivity*. Research and Dance Journal (4) 1. Carfax Publishing

Dymoke, K (2004) *Somatic Psychology: Body, Mind and Meaning*: Whurr publishers.

Essay

Dalton, P (2001) 'Modernity' Post-Modern Dance

Perrenoud, P (1995) 'Des Saviours aux Competencies': Les incidences sur le metier d'enseignant et sur le metier d'eleve. *Pedagogie Collegiale*, (9) (2)

Rizner, D (2010) 'Dance Education Matters': Rebuilding Post-Secondary Dance Education for Twenty-First Century Relevance and Resonance. London

Sellers-Young, B (1998) 'Somatic Processes'. *Convergence of Theory and Practice*

Taylor, S (2001) 'Learning through Reflection'. Centre for Education

Walsham, G (1995) 'What is Interpretive Research'. Oslo University

Journals

Batson, G and Schwartz, R (2007) 'revisiting the Value of Somatic Education in Dance Training through an Inquiry into Practice Schedules' *Journal of Dance Education*. 7 (2), 47-56

Dallmayr, F(2009) 'Hermeneutics and Intercultural Dialogue'. *Journal of Ethics and Global Politics* (2) (1)

Dyers, B (2009) 'Theories of Somatic Epistemology: An Inspiration for Somatic Approaches to Teaching Dance and Movement Education'. *Somatics Journal* (16) 1

Eddy, M (2009) 'A Brief History of Somatic Practices and Dance: Historical Development of the Field of Somatic Education and its Relationship to Dance'. *Journal of Dance and Somatic Practices*

Eisner, E (1990) 'The Meaning of Alternative Paradigms for Practice'. *The Paradigm Dialogue*: Sage Publications.

Fortin, S (1995) 'What we can Learn from a Non-Traditional Dance Teacher'. *Dance Research Journal*

Hanna, T (1983) 'The Whole World of Inner Experience'. *Somatics*. 4 (2)

Hanna, T (1986) 'What is Somatics': *Somatics Journal* 5(4)

Hasweh (1987) 'Effects of Subject Matter Knowledge in Teaching Biology and Physics Teaching and Teacher Education': An Internal Journal of Research and studies 3 (2)

Neea, C (2010) 'Inside and out'. Journal 3

Neea, C (2012) 'Here and Now'. Journal 2

Neea, C (2011) 'Questions'. My Final Journal Here 3, 23-28

Perkins, D. N (2008) 'Making Learning Whole: How Seven Principles of Teaching Can Transform Education': Jossey-Bass

Stinson, S. W, Blumenfield-Jones, D and Van Dyke, K (1990) 'Voices of Young Women Dance Students: An Interpretive Study of Meaning in Dance'. Dance Research Journal 22 (2)

Online Journal

Alexander, K (2001) 'You Can't make a Leaf Grow by Stretching it: some notes on the philosophical implications of Skinner Releasing Technique'. Performance Journal [Online] Available from <<http://www.skinnerreleasingnetwork.org/reseources>> [2nd September 2013]

Batson, G (2009) 'The Somatics Practice of Internal Rest in Dance Education- Preliminary Steps Towards a Method of Study'. Journal of Dance and Somatic Practices [Online] Available from <<http://glennabatson.com/wp-content/uploads/2012/08/intensionalrestarticlejdsp09.pdf>> [4th January 2013]

Boydell, K (2011) 'Making Sense of Collection Events: The Co-Creation of a Research-Based Dance forum'. Qualitative Social Research [Online 12 (1) Available from <<http://www.qualitative-research.net/index.php/fqs/articlae/view>> [25th May 2012]

Fortin, S et al (2002) 'Three Voices: Researching How Somatic Education Informs Contemporary Dance Technique Class'. Dance Research Journal [Online] Available from <<http://www.tandfonline.com/doi/abs>> [2nd February 2012]

Green (1999) 'Somatic Authority and the Myth of the Ideal Body in Dance Education'. Dance Research Journal 31 (2) [Online] Available from <www.libres.uncg.edu/ir/uncg/f/j_green_somatic_19999.pdf> [3rd February 2012]

Grosse (2009) An Understanding of Heidegger [Online] Available from <http://lifeissues.net/writers/gro/gro_heidigger.html> [20th June 2012]

Hanna, J (2007) The Power of Dance1 (4) [Online] Available from <<http://online.liebertpub.com/doi/abs/10.1089/acm.1995.1.323>> [15th February 2013]

Kerka, S (2002) 'Somatic/embodied Learning and Adult Education'. Trends and Issues Alert, ERIC [Online] Available from <<http://calpro-Online.org>> [5th February 2012]

King F B, LaRocco, D (2006) 'A Strategy to Support Student Reflection and Understanding'. Current Issues in Education [Online] 9 (4). Available from <<http://cie.ed.asu.edu/volume9/number4>> [16th May 2012]

Linden, P (1994) 'Somatic Literacy'. Journal of Physical Education. [Online] Available from <<http://www.being-in-movement.com>> [4th February 2013]

Sklar, D (1991) 'On Dance Ethnography'. Dance Research Journal 23 (1) [Online] Available from <www.jstor.org/discover/10.2307> [19th May 2012]

Sonya, S (2009) 'Sci-Res-Society Influences Art Influences Society' 2 (4)[Online] Available from <www.underthesamesky.net/pics-soceity-art> [16th March 2012]

Walsham, G (2009) 'Doing Interpretive Research'. European Journal of Information Systems (15) [Online] Available from <www.unio.no/studier.shamdoing%interpretiveResearchE.pdf> [8th March 2012]

Whatley, S (2009) 'Dance and Somatics. Journal of Dance and Somatic Practices 1 (1) [Online] Available from <<http://www.ingentaconnect.com/content/intellect>> [7th February 2012]

Report

Educational Review, (2009) no.2, 2000 The Transform of the Teachers' Role at the End if the Twentieth Century: No.2 University of Ma'laga

Evans, V (2004) 'Word Meaning'. [To appear in the Cambridge Encyclopaedia of the Language Sciences].University of Brighton. Patrick Hogan

Girard, F (2005) 'An Inquiry into the Experience of Professional Contemporary Dancers Studying and Applying The Alexander Technique'. Unpublished Thesis.

Kvale, S (2002)'The Social Construction of Validity'. The Qualative Inquiry Reader: Sage Publications

Miraglia, M (2011) 'The Use pf Images for Learning'. Citizen Journal

On-Cohen (2006) 'Kime and the Moving Body: Somatic Codes in Japense Martial Arts: Body and Society. Sage Journals

Schwartz, R (2006) Exploring the Space Between. Unpublished PhD Thesis. University of Austin at Texas

Shulman, L (1986)'Those who Understand: Knowledge Growth in Teaching'. Educational Research

Website

Acu-psychiatry (2011) Why are Eastern and Western Treatments so Different? [Online] Available from <<http://acu-psychiatry.com>> [19th November 2011]

Batson, G (2009) Somatic Studies and Dance [Online] Available from <<http://www.iadms.org/associations/2991>> [7th February 2012]

Batson, G (2012) Moving Perception [Online] Available from <<http://movingperceptions.blogspot.co.uk/2012/02/sunday-1st>> [10th July 2012]

Carroll, R (2011) Thinking Through the Body [Online] Available from <<http://www.thinkbody.co.uk/index>> [10th May 2012]

Davis, F (2011) Power of Images [Online] Available from <www.medialit.org/reading-room/power-images-creating-myths-our-time> [22nd June 2012]

Doran, S (2012) Judson Dance Theatre [Online] Available from <<http://terpconnect.umd.edu/~molouns/amst450/village/judson.html>> [9th September 2012]

IDMS (2009) Somatic Studies and Dance [Online] Available at <http://www.idams.org/associations/2991/files/info/somatic_studies.pdf> [6th December 2012]

ISMETA (2011) Welcome to ISMETA [Online] Available from <<http://www.ismeta.org/home>> [7th November 2012]

Goodman, D (2007) Helping Students Explore their Privileged Identities [Online] Available from <<http://www.diversityweb.org/diversity/democracy/vol13no2/goodman.cfm>> [10th July 2012]

Lgao (2010) Eclectism, Creative Education [Online] Available from <<http://www/lgao.4.2//eclectism.32>> [23rd March 2013]

Ludus Dance (2010) Moving, Relaxing and Reflecting: Somatic Movement Dance Education [Online] Available from <www.ludusdance.org/download/cache/dance_movement.pdf> [20th November 2011]

Manchester University (2012) Practice as Research [Online] Available from <<http://www.methods.manchester.ac.uk/methods/practiceasresearch/index.shtml>> [12th March 2012]

Massage Therapy and Healthy Living (2011) What is Somatic Education [Online] Available from <<http://www.bellevuemassagetherapy.com/somatic-education.html>> [16th November 2012]

Peake, F (2011) About Florence Peake [Online] Available from <<http://www.florencepeake.com/about.html>> [11th June 2012]

Skinner Institute (2011) Skinner Releasing Institute [Online] Available from <<http://www.skinnerreleasing.com/>> [1st October 2012]

Somaticsed (2012) A Brief History of Somatic Guidelines [Online] Available from <<http://www.somaticsed.com/whatis>> [15th May 2012]

The Feldenkrais (2012) The Feldenkrais Method [Online] Available from <http://www.feldenkrais.com/method/frequently_asked_questions/> [22nd September 2012]

Appendices:

APPENDIX I

Dear participant,

Following our recent email (your consent to participate in the Blip Masters Research case-study group) I have devised a short task for you.

The task requires you to print off your emailed copy of Blip onto A5 paper, in 'book' template; (Any issues please get in touch) take the copy, read it and explore it in the studio for one week.

You should try to take it into the studio for a minimum of two hourly sessions.

You have each been forwarded a second email which is personal to you, guiding you through the process and the specific section of Blip which you will individually work from (this doesn't mean you cannot have a general look of the whole text).

The reflections from this task will form part of the material for the overall Masters Research and will be drawn on within the Thesis. You will be kept anonymous and your responses are of huge interest and value to me and my project and I am grateful for your time and interest.

Please send me your reply to the following questions a week today.

Regards,

Charlotte

Consider the Following questions and offer a written response to each...

-what did you creatively enjoy about Blip?

What did you find most useful about Blip?

-what did you find most challenging about Blip?

APPENDIX II

Person A: Coventry

What did you creatively enjoy about Blip?

Blip was creatively accessible with lots of different tasks to try; meaning if something wasn't what you liked or wanted to do you could leave it out and focus on other tasks which may be more relevant to you, for example, something you are already working on. I liked creatively drawing and writing because I could see how my work progressed and the book ended up in my own style. I was able to learn about the body through my own process of writing then moving and re-writing, I established my own creative ideas, which was great fun!

-What did you find most useful about Blip?

I found the book itself useful because it was a journal so I could write in the book. There were suitable information about each body section but you didn't get overloaded and it seemed to be focussed on studio ideas and work, which was also helpful. Liked the way the pages worked it meant that you could create new ideas for your own writing in other areas of my studio.

-what did you find most challenging about Blip?

Blip sometimes seemed inconsistent, like it was a work in progress because although the sections were clear some of the stylistic aspects were not and I think some more attention needed to be made on how it is to be presented and a theme with it. There could be other aspects included as well, as it is to be used as a journal it might have been interesting to see how this aspect could further be developed, along with a little more depth or challenging sections. I was feeling that each section could build up to more complicated and challenging tasks which require deeper levels of awareness and maybe leading into one another a little more.

APPENDIX III

Person A; Lancaster Participant

-What did you creatively enjoy about Blip?

I really liked the way in which pages were all unique and that in inspired me to write and use new modes in the studio. The focus on language was really evident throughout the text and although images are apparent I was drawn to use language to help me move. I enjoyed taking small notes and logging my findings on pages and following the ideas within Blip to try new things in the studio, even if they were new and unknown. I guess in a sense I was easily led to 'let go'.

-What did you find most useful about Blip?

I think on reflection it's really nice that the book is a book, a sourcebook and your own journal. So it has a different feel to a puzzle book and yet has a different feel to a manual, which was really nice. I thought about the anatomy colouring book where you colour in the parts of the body to learn about it and liked this idea of writing to learn and drawing to learn and increase knowledge of my own findings, discoveries and challenges. I also found it useful because it was a structured text that also lacked structure which gave you the choice to try parts.

-What did you find most challenging about Blip?

I would critically look at Blip from a theoretical perspective in that some of the tasks did seem somewhat juvenile and basic, although it seemed that this was intentional with the simplicity of titles and some of the pages. The Language introduced some Somatic terminology well and was useful to note how it was written alongside with movement-it is not something I have done much of and I did feel like I was learning a new way or approach, however, it might have been nice to see different uses of language and not just poetic style as a lot of the material stayed on one level. I found this type of language at times too specialist and not direct. The busy pictures made the text fun and helped each page but sometimes I sensed I wanted a style, either no pictures or something which kept the images consistent. Lastly I wanted to have some more relation between the sections and perhaps a page which gave some academic resources or a task page for this.

